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THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Book I.—Eight Short Preludes and Fugues. Price 2s. 6d.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

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PREFACE.

In the present edition of Bach's Organ Works the distribution of the parts between the hands is, in all doubtful cases, clearly indicated by the notes that are to be performed by the right hand being printed on the upper of the two manual staves, while the notes that are to be played by the left hand will be found on the lower of the two manual staves. As far as possible care has been taken not needlessly to divide a middle part between the two hands when it can be conveniently played by one hand continuously.

As it is hoped this edition will prove useful to Students, it may be allowed to impress upon them how much the certainty of their performance depends upon the habit of practising upon a settled and uniform plan as to the fingering and distribution of parts between the hands. We would also remind Students that while tied and long notes should be fully sustained, reiterated notes should be duly performed—this is a point often overlooked.

The indications for pedalling are so simple that they scarcely need any explanation. Where necessary, deviation from the alternate use of the points of the feet is marked. Characters (∧ toe, ∪ heel) placed *above* the notes indicate the right foot; when placed *below* they refer to the left foot; when several notes are to be played by one foot, they are enclosed in a bracket. The rare incident of a change of feet on a sustained note is marked RL or LR.

The eight short Preludes and Fugues in the present book are of inestimable value as an introduction to Bach's greater Organ Works. There is nothing in their structure that demands particular explanation; but some slight irregularity in both the number and essential individuality of the parts may be noticed in places.

Occasional marks of phrasing are added. The changes of keyboard or registers are very simple, and are only made in places where the structure of the composition allows and justifies the treatment.

The work is laid out for a three-manual Organ, but the several compositions may generally be performed on an instrument of two manuals. It has been thought most convenient to indicate the manual as Great—Swell—Choir, but to show the degree of force by the ordinary *p*, *mf*, *f*, *ff*. These may be interpreted by the following table:—

	GREAT ORGAN.	SWELL ORGAN.	CHOIR ORGAN.	PEDAL ORGAN.
p	Soft 8-feet Stops.	Diapasons.	Dulciana.	Bourdon and 8-feet, or Coupler.
mf	8-feet and 4-feet.	8-feet, 4-feet, and Oboe.	8-feet and 4-feet (Flute).	16-feet, 8-feet, and Coupler.
f	Full to Fifteenth.	To Fifteenth with Reeds.	8-feet and 4-feet (Principal).	——
ff	Full Organ.	Full.	——	Full with Coupler.

Deviations from the above are indicated when necessary. It will generally be best to use the Pedal Coupler to the particular manual in use, as the tone of the pedal is then connected with that of the manual. Exception to this practice may be occasionally desirable, as in the Sixth Prelude of the present set.

J. F. B.
J. H.

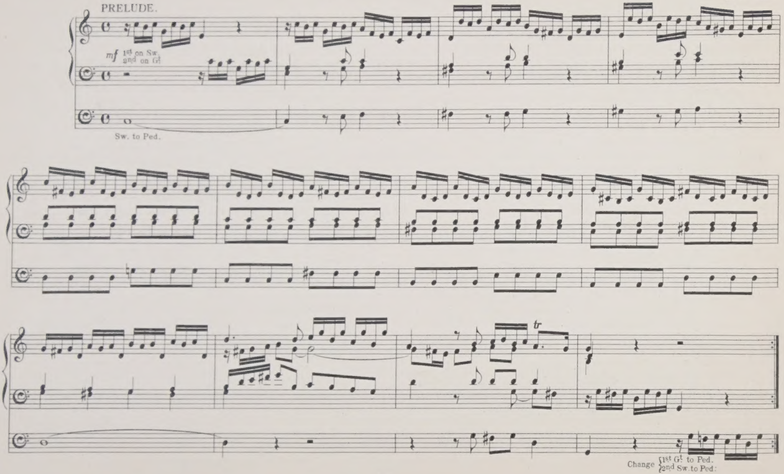
1881.

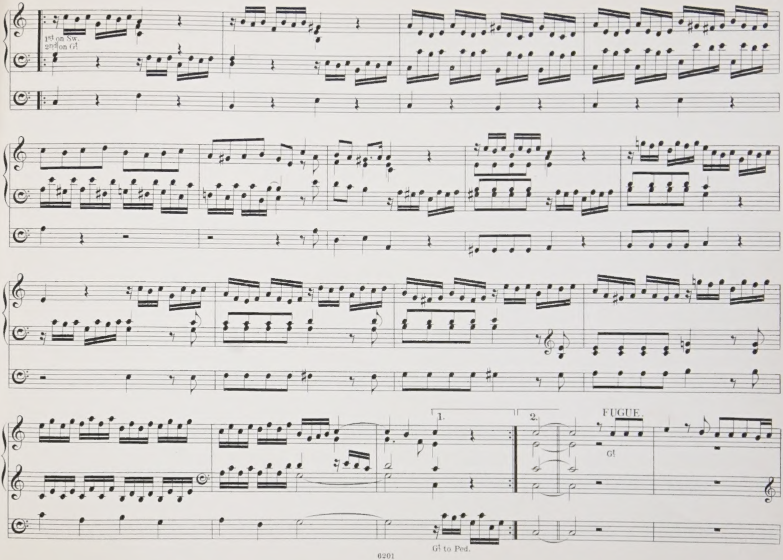
2638639

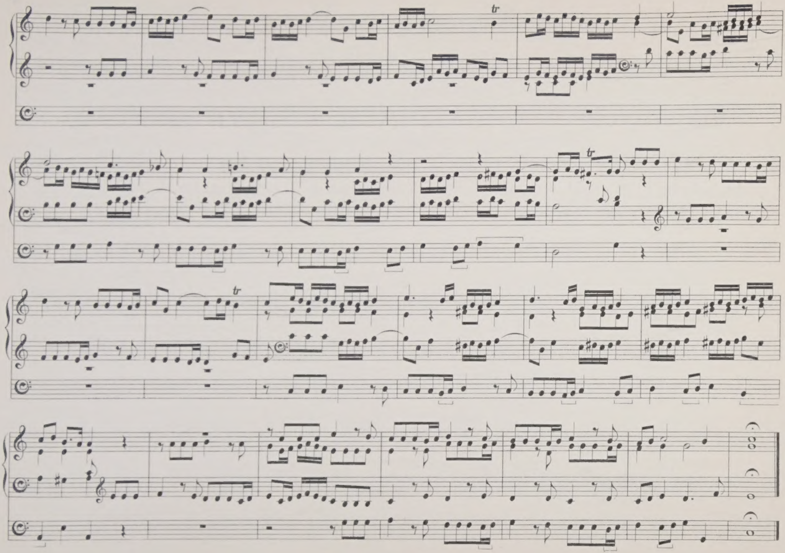
EIGHT SHORT PRELUDES AND FUGUES.

I.

J. S. Bach.

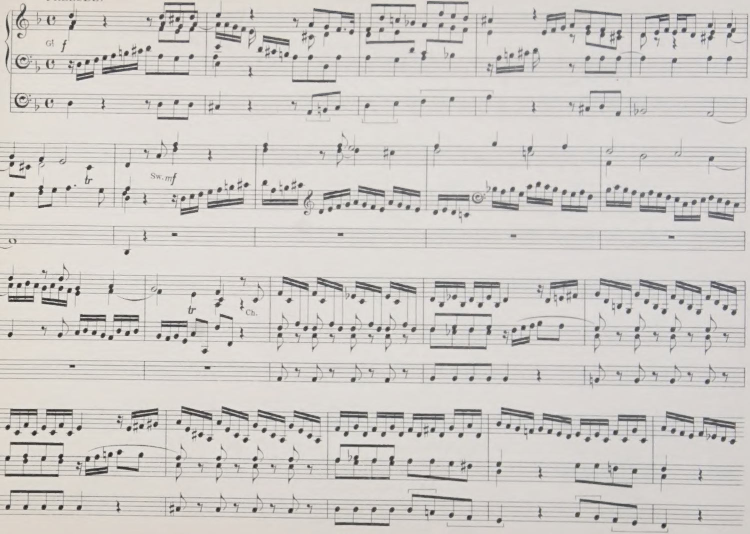

PRELUDE.
mf 1st on Sw. 2nd on Gt.
Sw. to Ped.
tr
Change {1st Gt. to Ped. 2nd Sw. to Ped.


1st on Sw.
2nd on Gt.
1.
2.
FUGUE.
Gt.
Gt. to Ped.

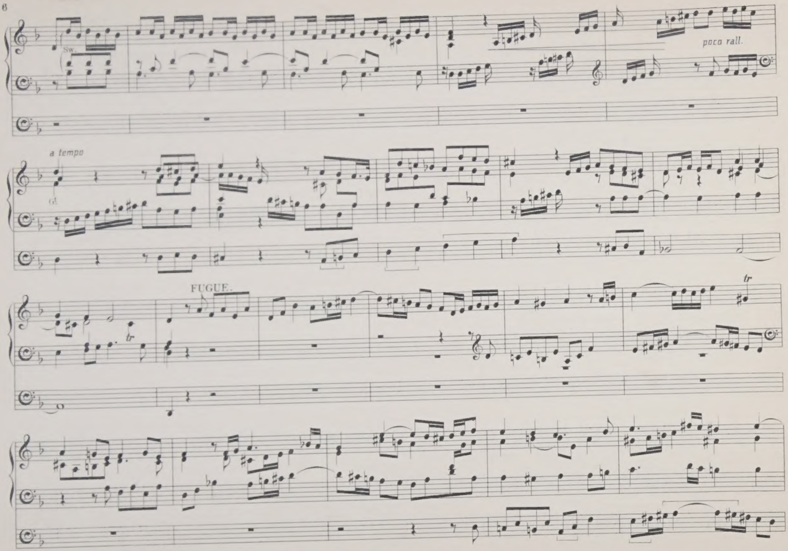

tr
tr
tr

II.

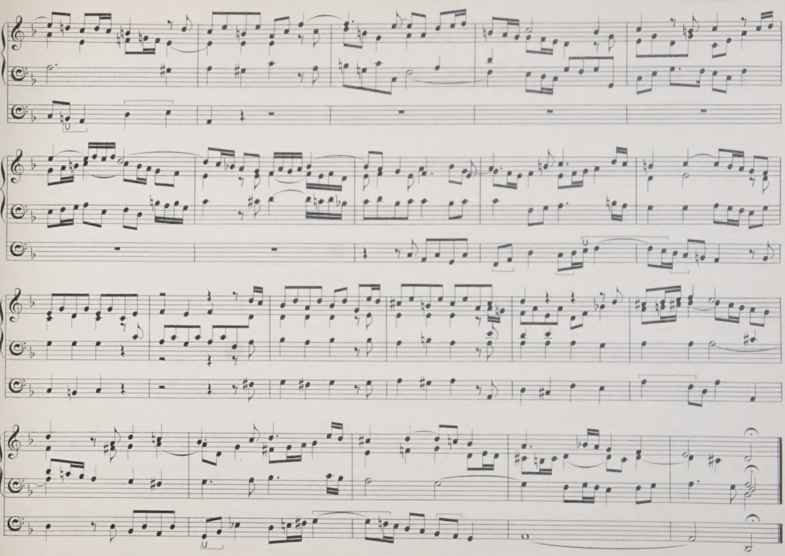
PRELUDE.



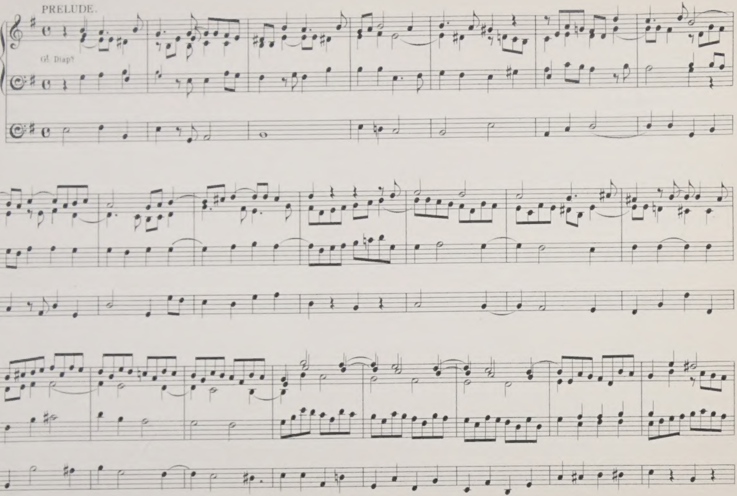
Gt
f
tr
Sw. mf
tr
Ch.

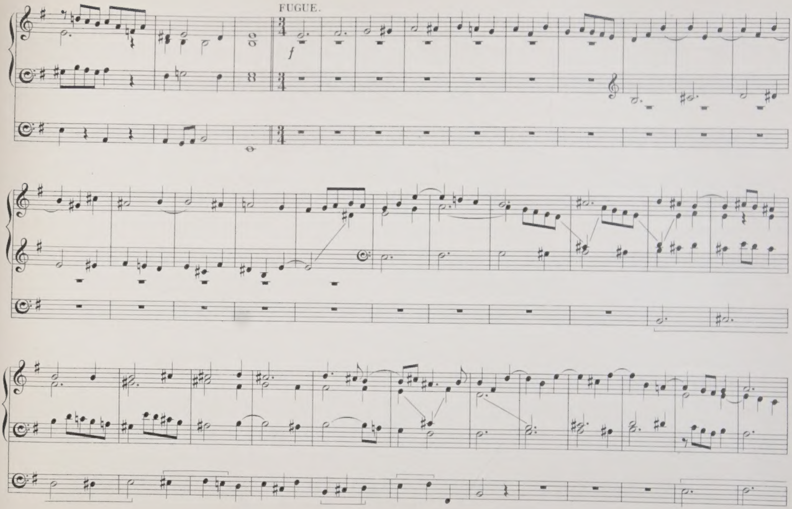

Sw.
poco rall.
a tempo
Gt.
FUGUE.
tr
tr

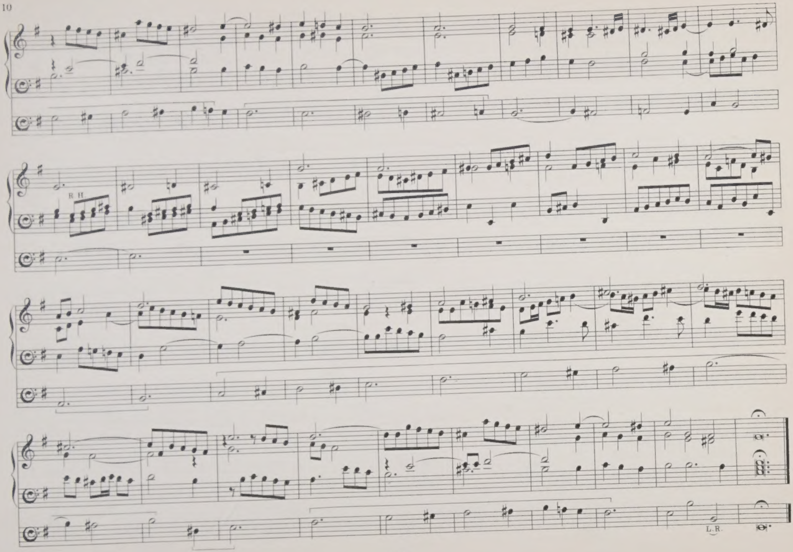
]



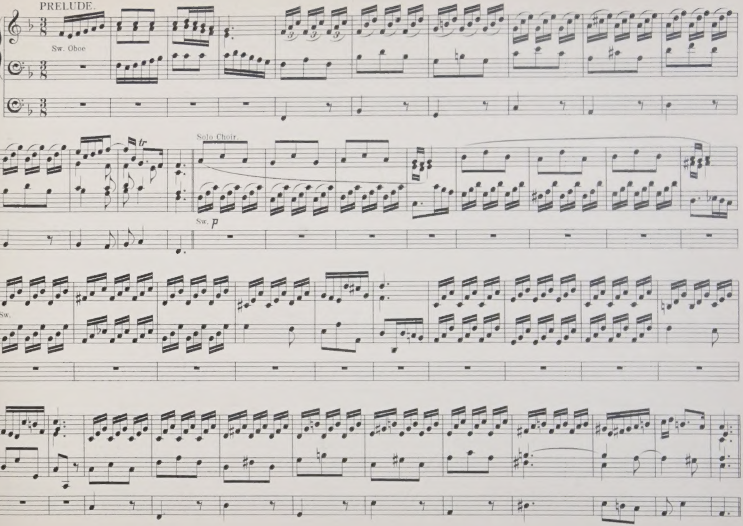
III.

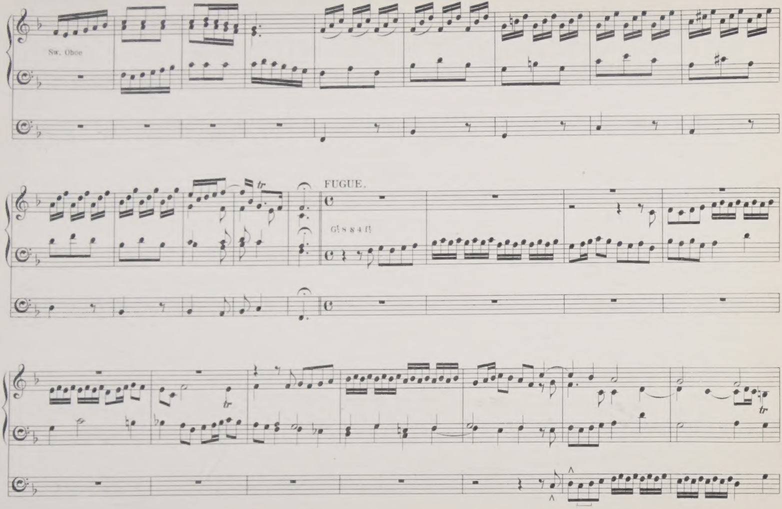

PRELUDE.
Gt. Diapn.

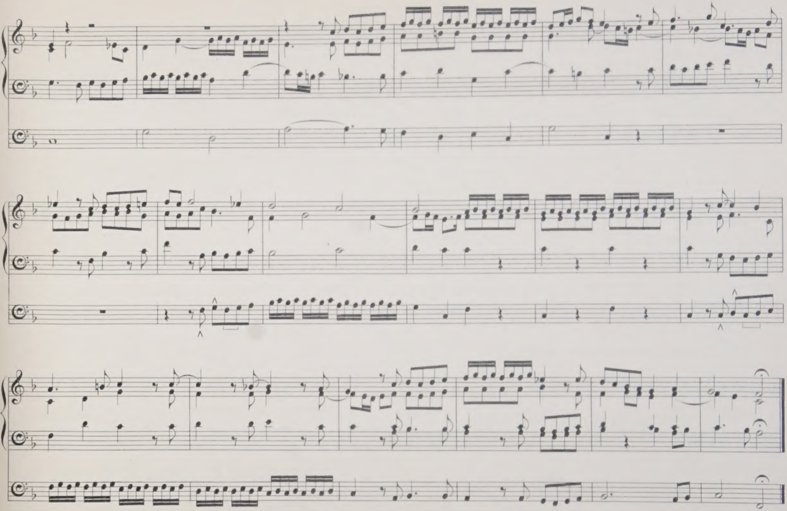

FUGUE.
f


R.H.
L.R.

IV.

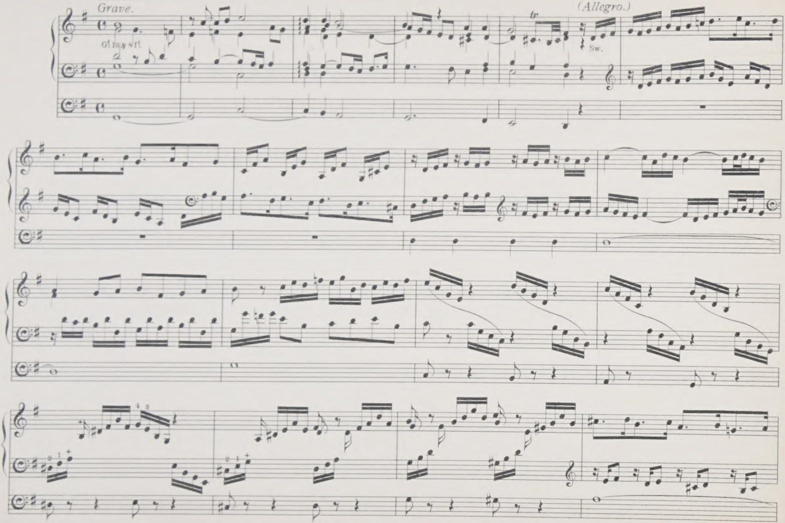

PRELUDE.
Sw. Oboe
tr
Solo Choir.
Sw. p
Sw.

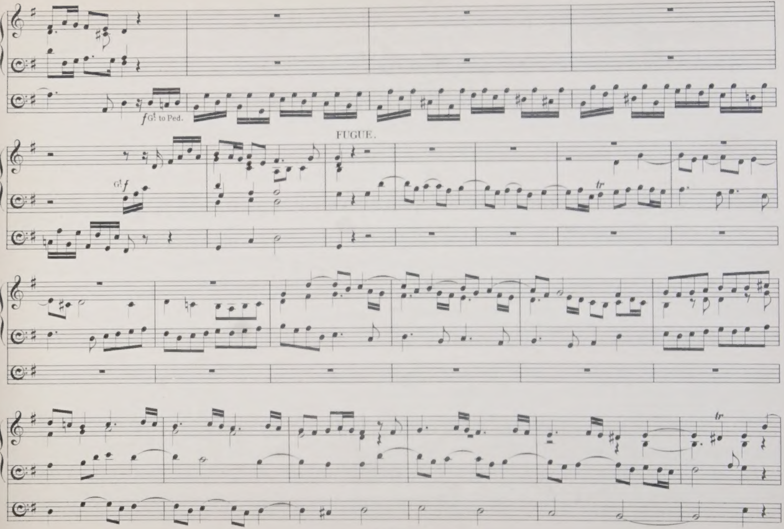

Sw. Oboe
tr
FUGUE.
Gt. 8 & 4 ft.
tr
tr

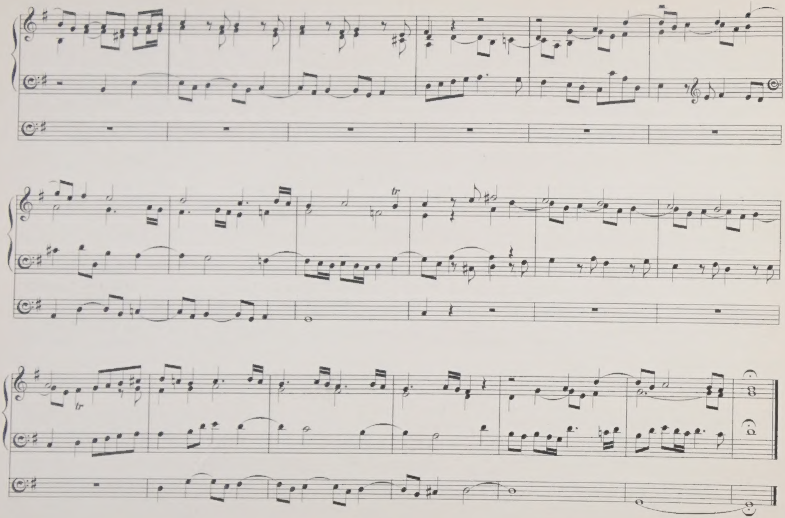


V.

PRELUDE.

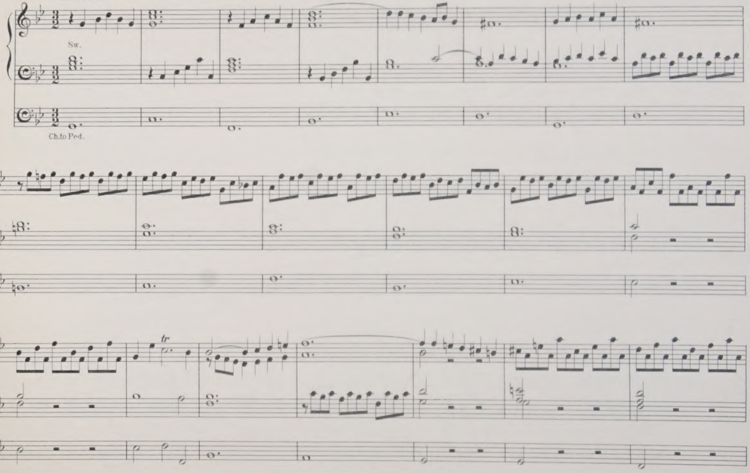

Grave.
Gt 16 & 8 ft
tr
(Allegro.)
Sw.
4 3
2 1 +
2 1 +

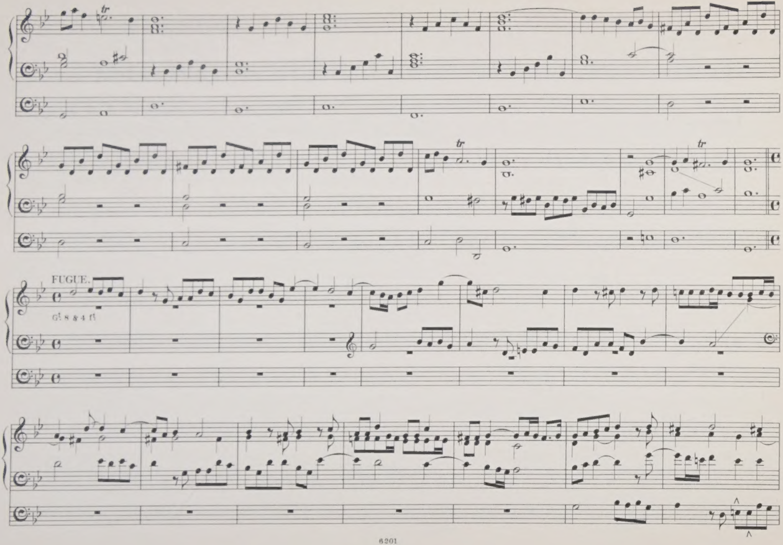

f Gt. to Ped.
FUGUE.
Gt. f
tr
tr

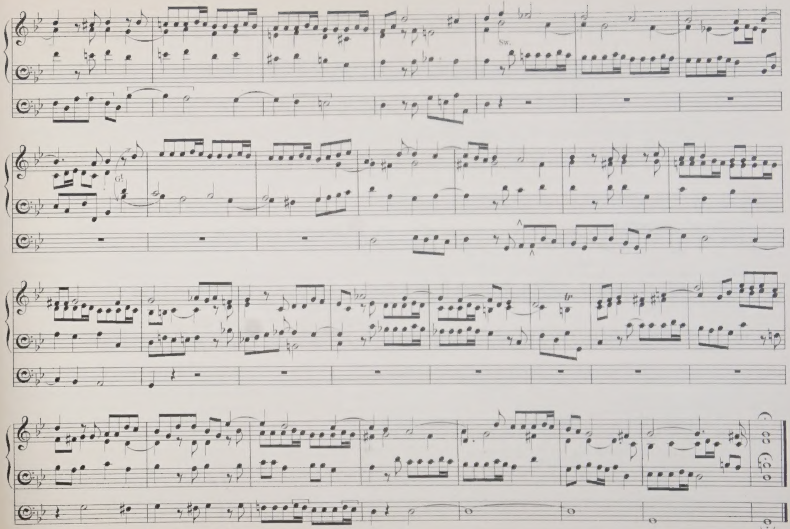

tr
tr

VI.

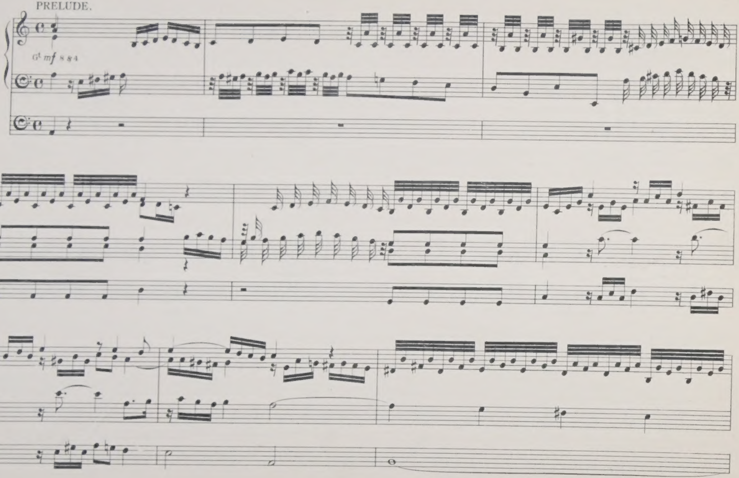
PRELUDE.

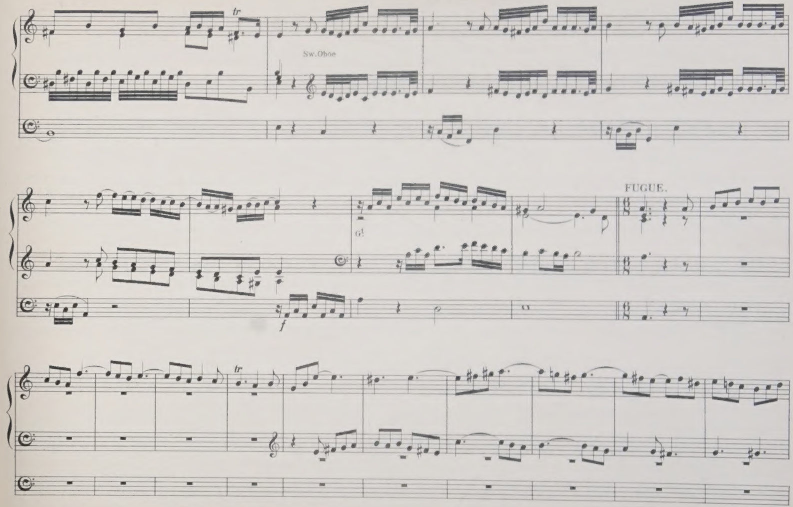

Sw.
Ch.to Ped.
tr

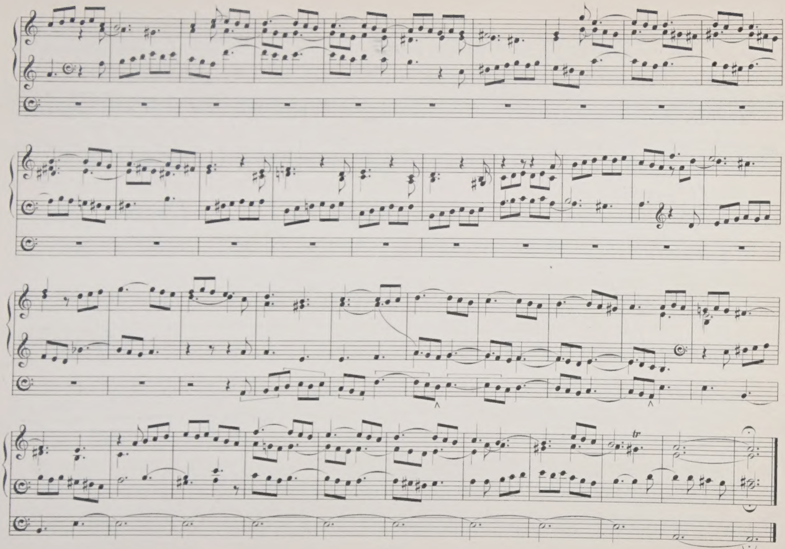

tr
tr
tr
FUGUE.
Gt. 8 & 4 ft.


Sw.
Gt.
tr

VII.

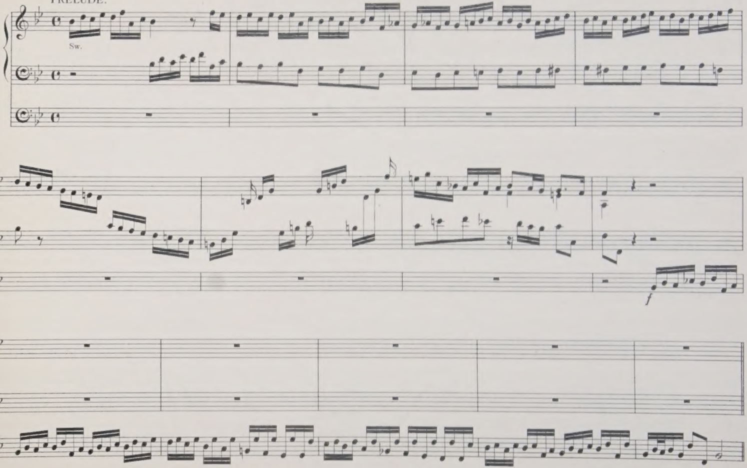

PRELUDE.
G^t mf 8 8 4

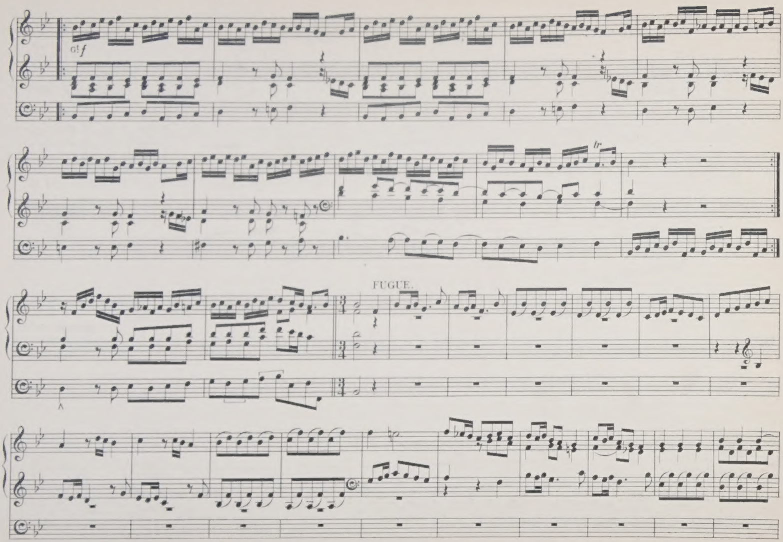

tr
Sw.Oboe
Gt
f
FUGUE.
tr


tr

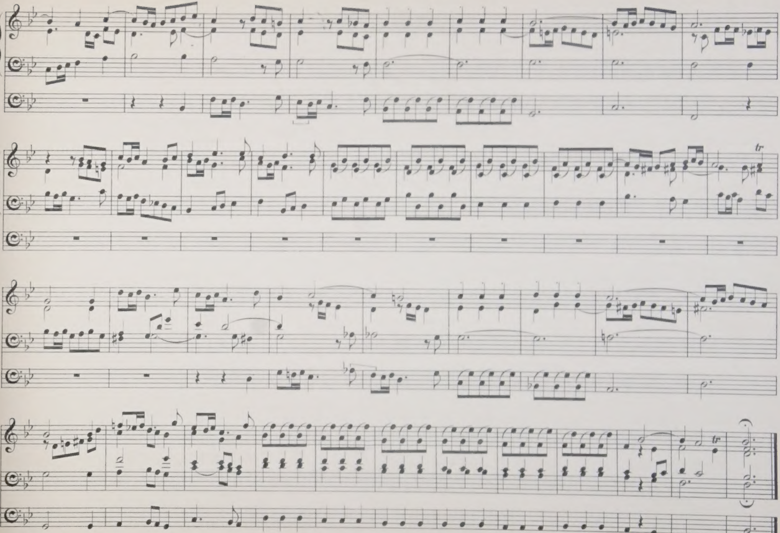
VIII.

PRELUDE.





FUGUE.



LONDON: NOVELLO & Cº
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THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

BOOK II.—PRELUDES, FUGUES, AND TRIO. PRICE 3S.

LONDON & NEW YORK: NOVELLO, EWER AND CO.

PREFACE.

THIS Second Collection of Preludes, Fugues, and other Pieces, is designed to follow in progressive difficulty the Eight Short Preludes and Fugues already issued.

The ALLABREVE IN D MAJOR is marked, as in the original, "*Organo Pleno*," and the present may be a convenient opportunity for offering a few remarks on this and the kindred term "*Organo Pieno*."

The natural equivalent of the expression is "Full Organ," and in some cases, no doubt, Bach's intention will be best fulfilled by playing the composition so marked on the full power of the organ. The character of the Allabreve justifies such treatment, but inasmuch as the expression is employed by Bach in connection with pieces of exceedingly diversified character—as the Prelude in E♭ commonly prefixed to the St. Ann's Fugue, the Grand Prelude in B minor, and the Toccata in D minor (Dorico)—it is evident the expression must have some further signification, and it is suggested that the true meaning is rather "*Complete Organ*,"—in fact, that the use of this expression indicates that the composition demands an instrument of *full* resource.

CANZONA IN D MINOR.—The description generally given of a Canzona is that it is a species of Madrigal. The term, applied to instrumental music, originally seems to have indicated a composition wherein the imitation was more fragmentary than is the case in a genuine Fugue. In examples from Frescobaldi the theme is frequently varied at each fresh series of entries, and this feature, rather than fragmentary treatment, would seem the justification for the name assigned to this beautiful but too little known organ-piece. The student cannot fail to be interested in noticing the variation both subject and countersubject undergo, at the point where the movement changes from common to triple time.

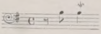
FUGUE IN D MINOR.—This Composition is included in the present series as being of a convenient grade of difficulty, although it more properly belongs by classification to the Choral Preludes. It is founded on the Chorale "*Wir glauben all' an einen Gott*." The composition is almost unique as regards form, being fugually constructed as regards the three upper parts while the pedal sustains an independent figure, the movement of which has doubtless procured for this work the popular title of the "Giant." This, like the Allabreve, is marked "*Organo Pleno*," and may be effectively played on a loud organ.

FUGUE IN E MINOR.—The general plan of this edition of Bach's Organ Music is, as has been already explained,* to place all that is to be played by the right hand on the upper of the two manual staves, and all that is to be played by the left hand on the lower of the two manual staves; yet in this Fugue, and in one or two other indicated, or self-evident cases, the too stringent application of the rule is relaxed to save needless changes of clef.

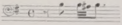
Many editions of this Fugue wholly omit the Mordent that Bach wrote. It seems to us so characteristic of, and essential to, the subject that we have retained it, and we avail ourselves of the present occasion to remark that whenever a shake or other grace is introduced as a part of the initial theme it should also appear at each subsequent entry.

It may not be out of place to caution the student carefully to distinguish between the signs w̵ and w

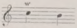
w̵. The mordent, in all but purely exceptional cases, is made with the lower auxiliary one semitone below the principal note.



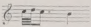
should be played



w. The beat or inverted mordent, is made with the upper auxiliary—



should be played



THE TRIO IN D MINOR has been included in this book because the student will find the practice of trio-playing on the organ of the highest importance, and we have thought it desirable an early opportunity should be afforded for the practice of the incidental difficulties. This Trio had, in the original, many graces and embellishments quite alien to the present habits of organ-playing: some of these we have ventured to omit. It may be effectively performed on any soft stops, if care be taken to contrast the *quality* while maintaining the just *balance* of the two manuals employed.

J. F. B.
J. H.

SUGGESTED METRONOMIC RATE.

Allabreve, D Major	page 26	𝅗𝅥 = 80.	Fugue, D Minor	page 38	♩ = 69.	Prelude, C Minor	page 48	♩ = 60.
Prelude, G Major	" 30	♩ = 80.	Fugue, G Minor	" 41	♩ = 60.	Fugue, "	" 50	♩ = 63.
Canzona, D Minor	" 34	C ♩ = 84.	Prelude, E Minor	" 44	♩ = 60.	Trio, D Minor	" 54	♪ = 96.
" "	" 35	3/2 𝅗𝅥 = 72.	Fugue, "	" 46	♩ = 66.			

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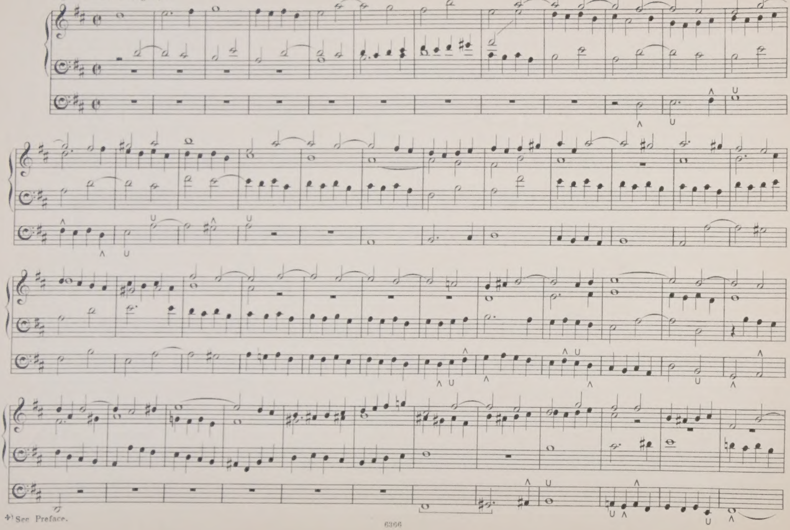
* *See* Preface to Book I.

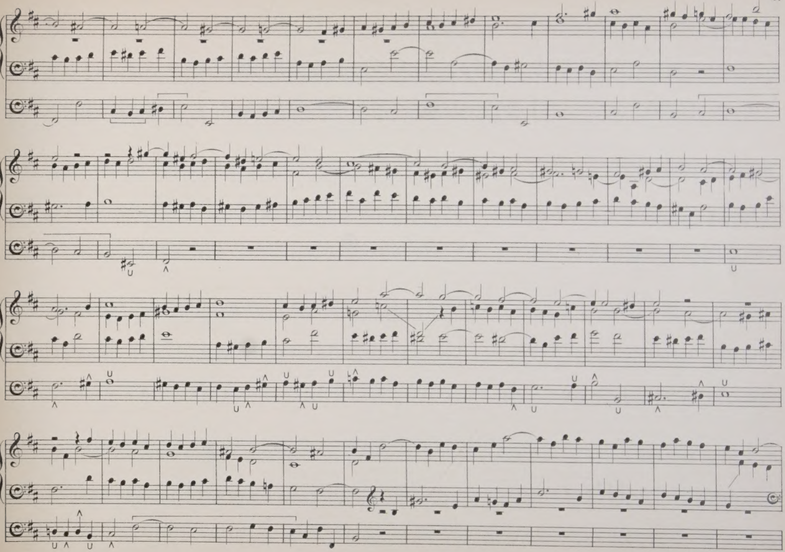
† The student may with advantage consult Mr. Dannreuther's exhaustive work on Musical Ornamentation. It is right to add that Mr. Dannreuther favours the diatonic treatment in this case.

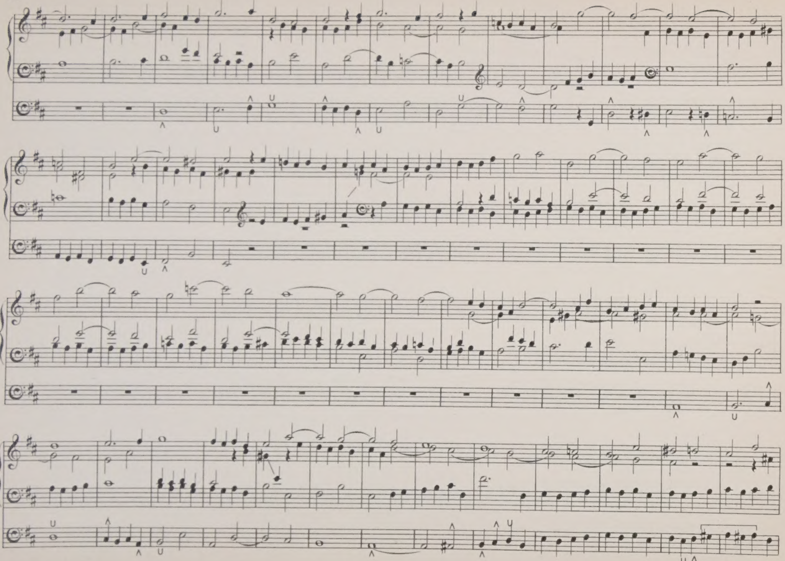
ALLABREVE.

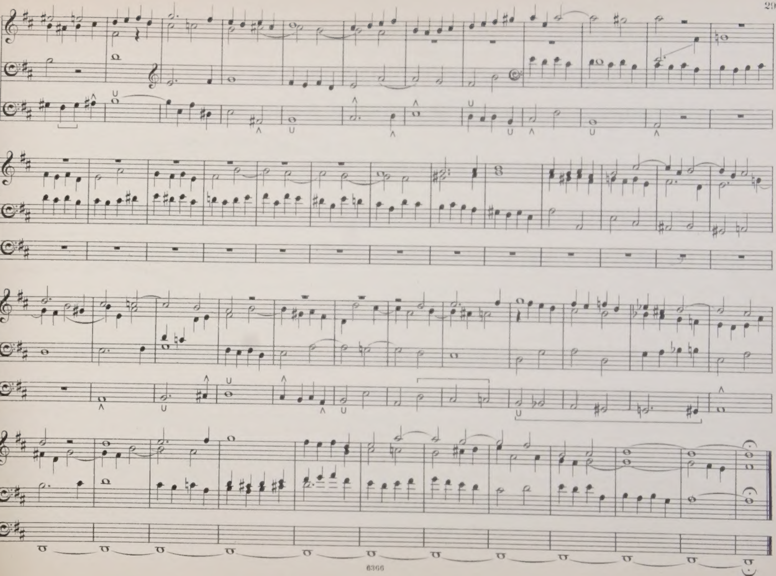
Organo Pleno (Full Organ.)*)



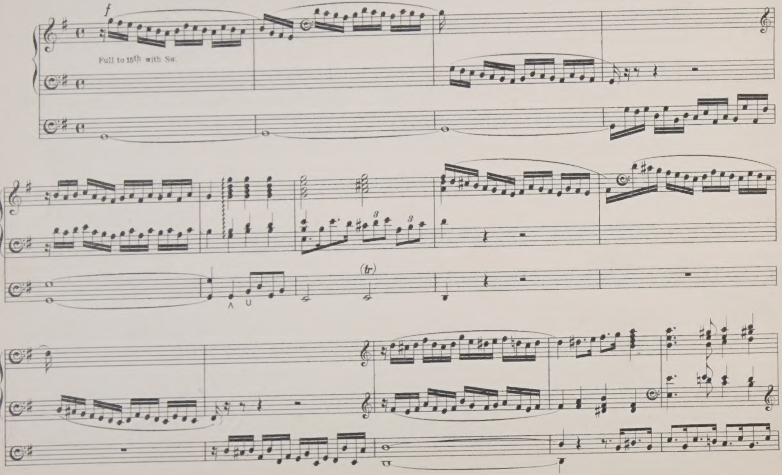
*) See Preface.



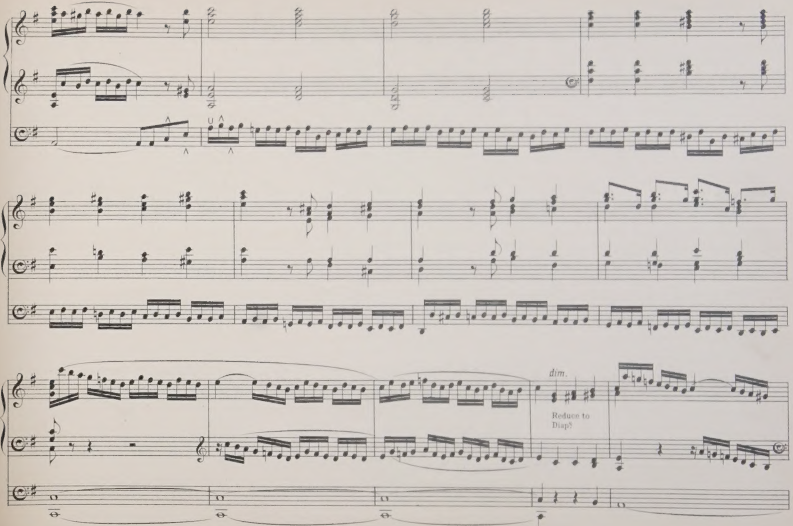


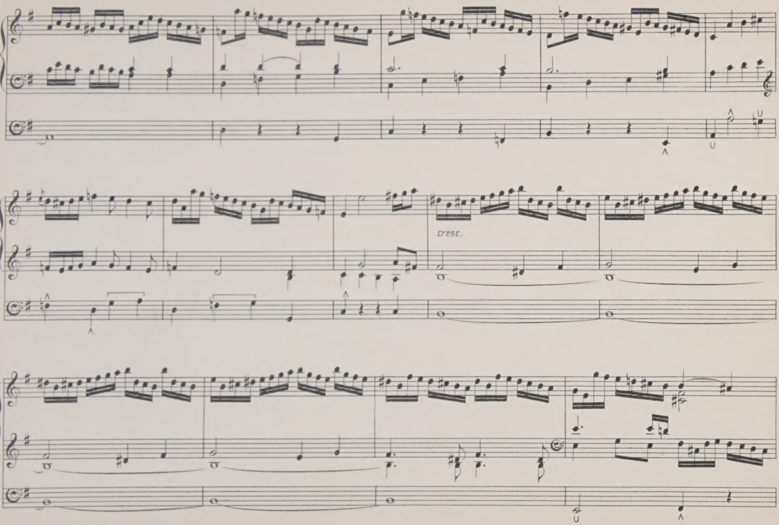


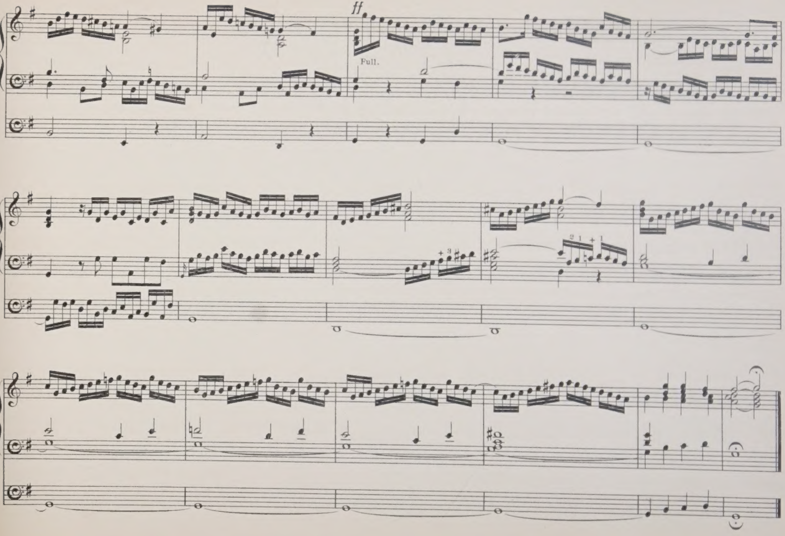
PRELUDE G MAJOR.



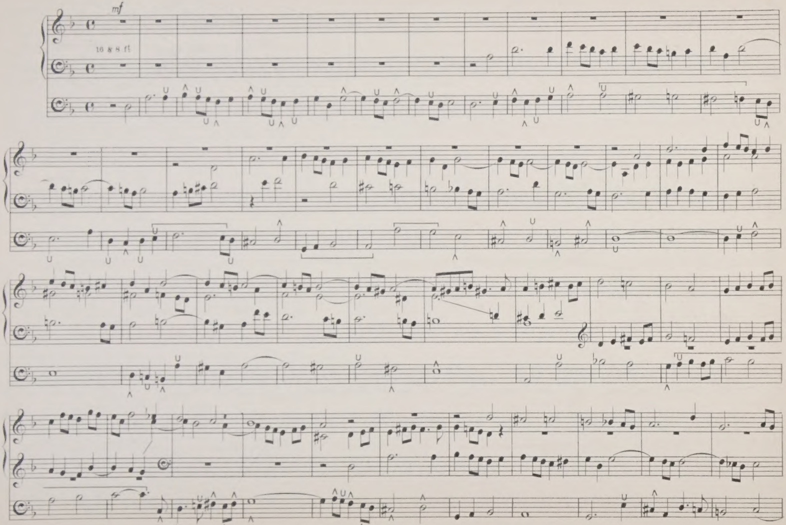
f
Full to 15th with Sw.
3
3
(tr)

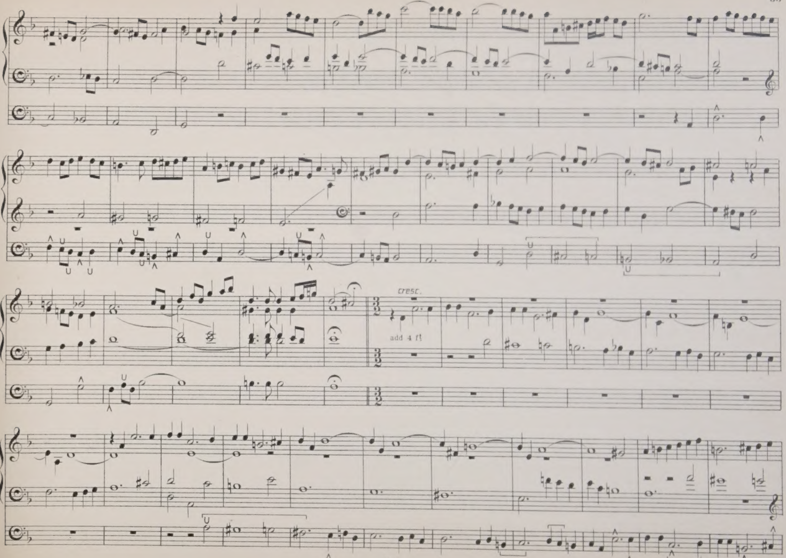

dim.
Reduce to Diap?

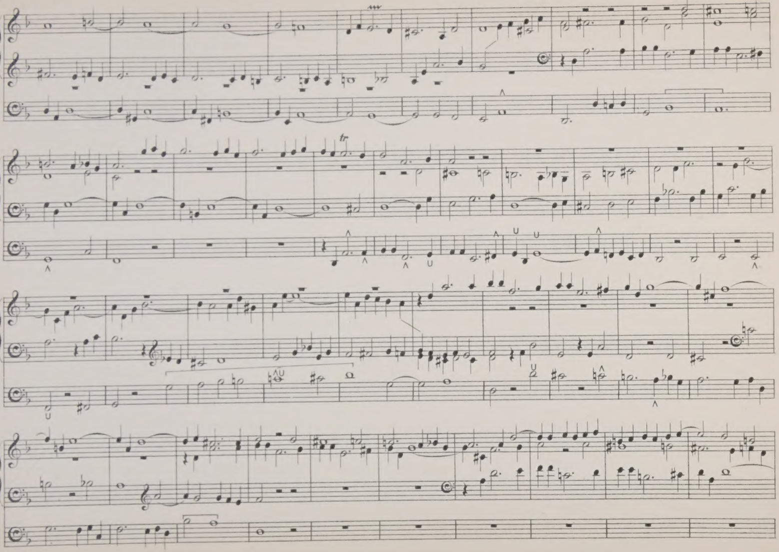

cresc.

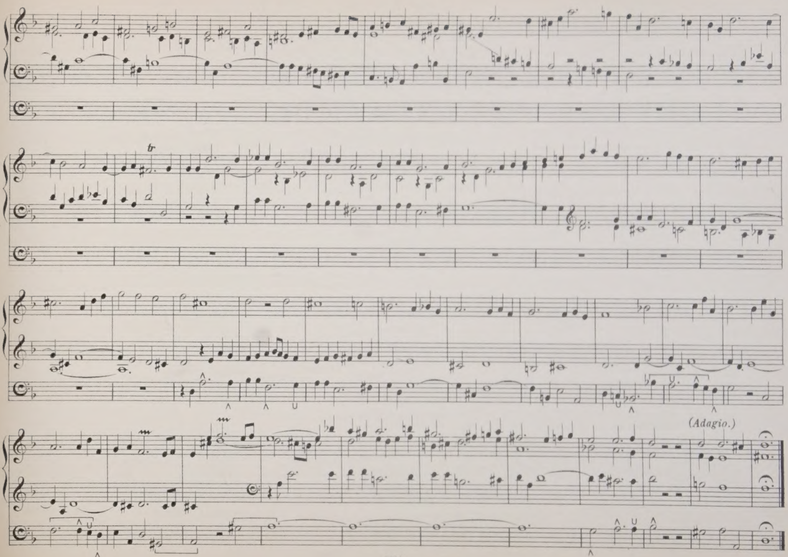

ff
Full.
2 1 + 1
+ 3

CANZONA D MINOR.




cresc.
add 4 ft

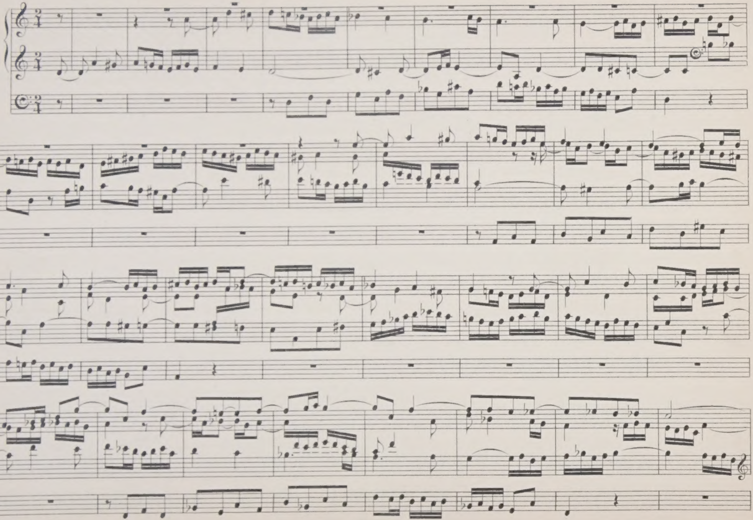

tr


tr
(Adagio.)

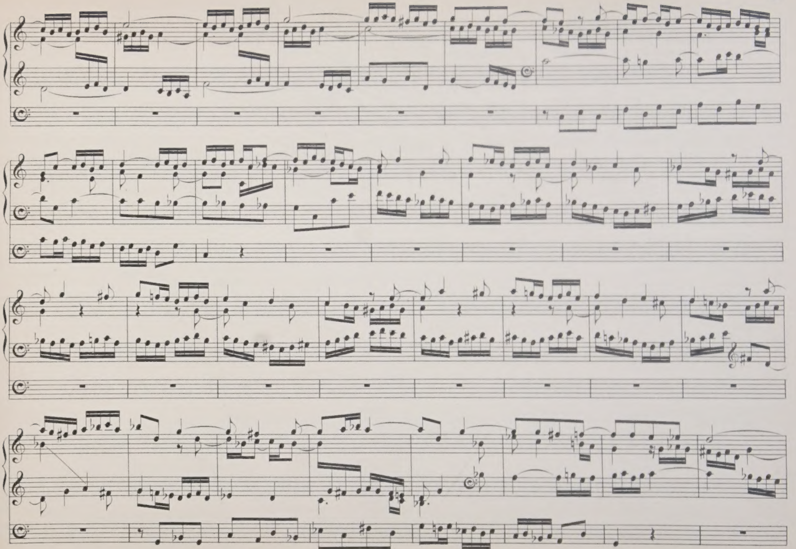
FUGUE D MINOR.

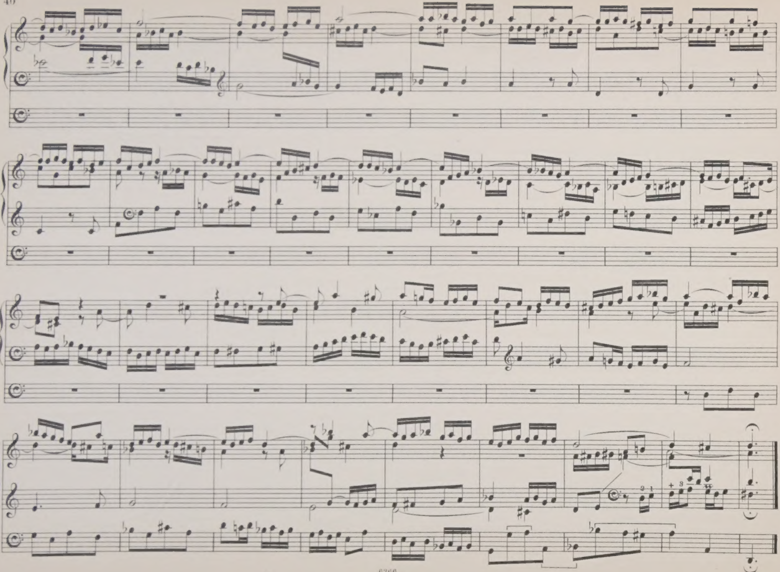
(THE GIANT.)

Organo Pleno (Full Organ.) +)

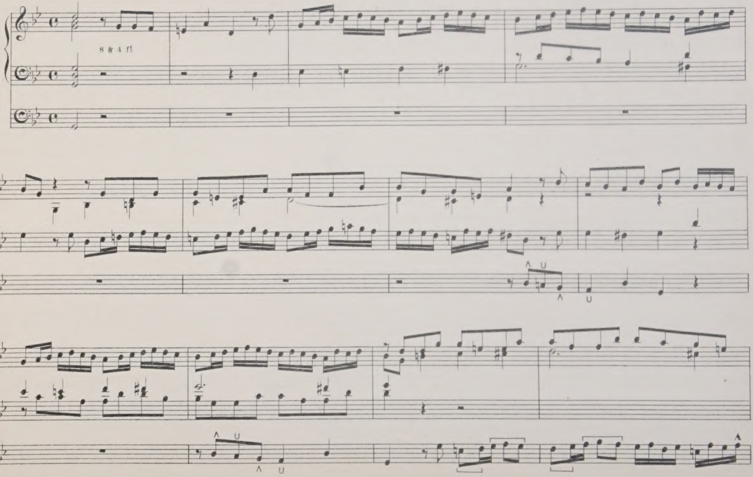


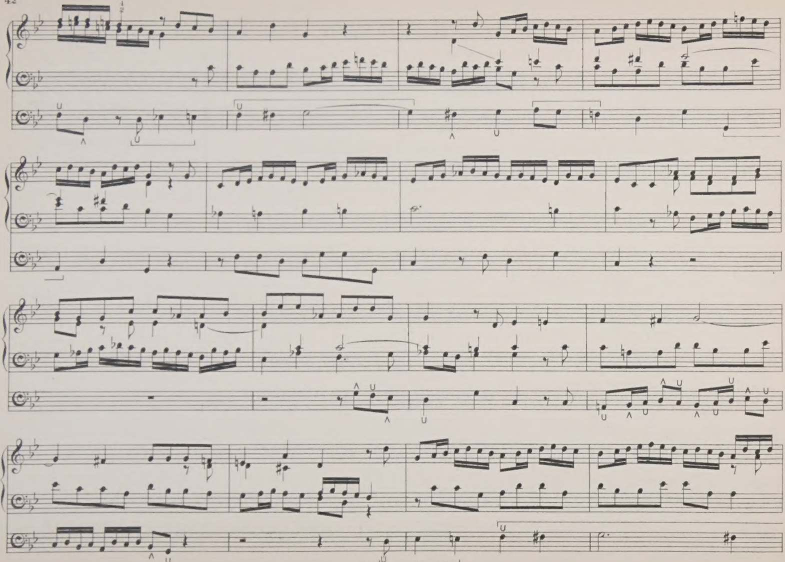
+) See Preface.

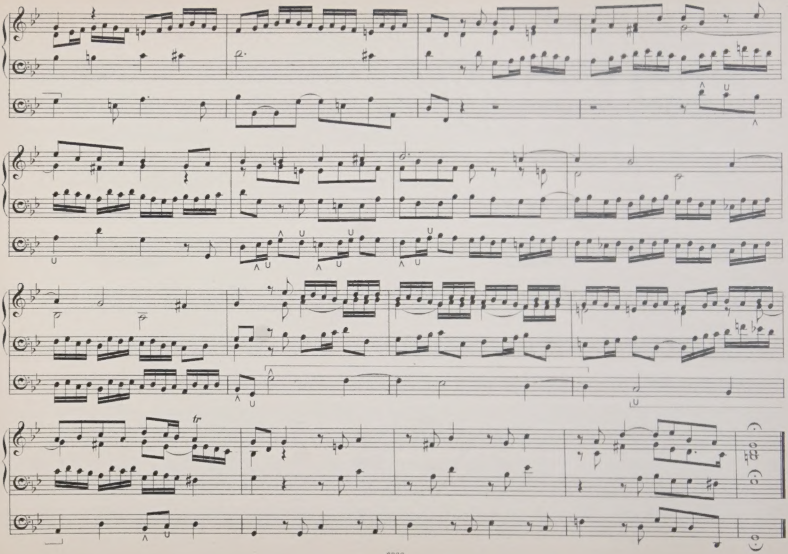




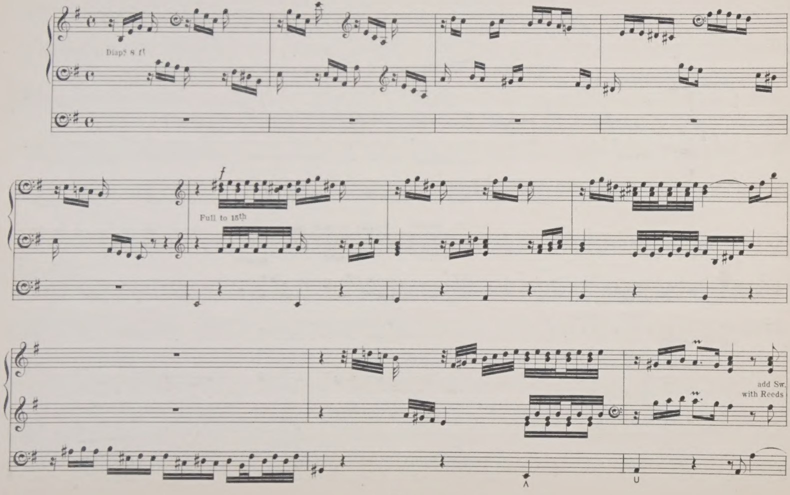
FUGUE G MINOR.

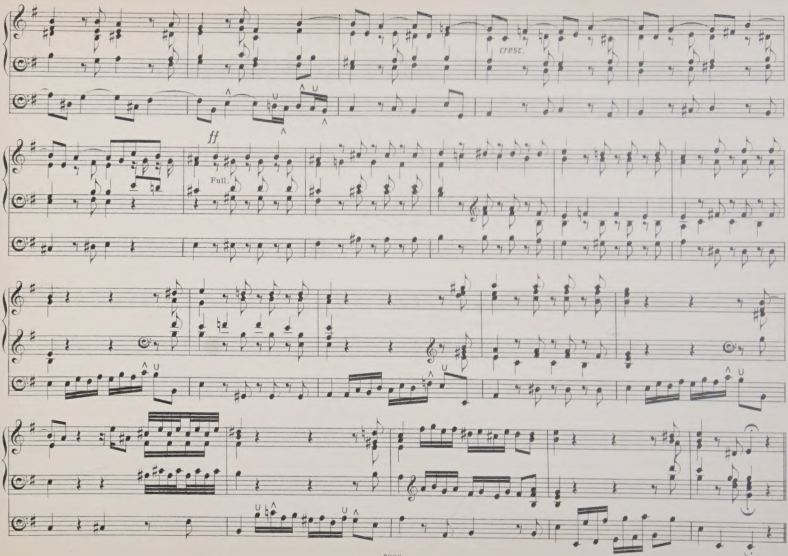




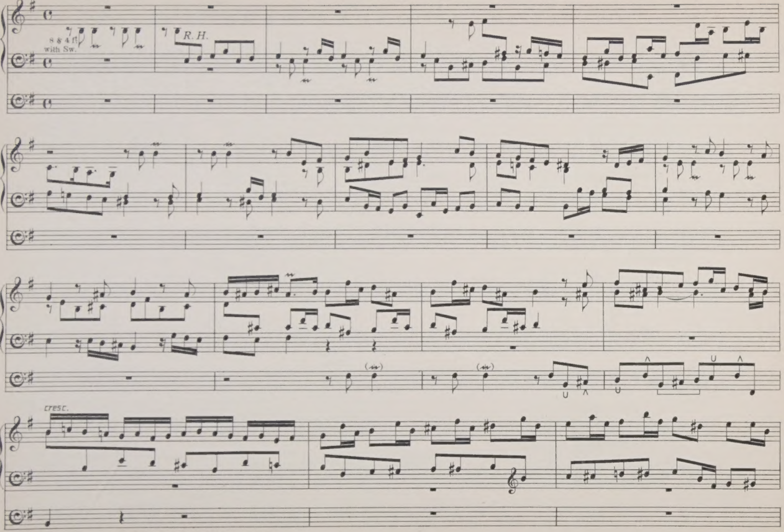

tr

PRELUDE and FUGUE E MINOR.


Diap? 8 ft
f
Full to 15th
add Sw.
with Reeds


cresc.
ff
Full.

FUGUE.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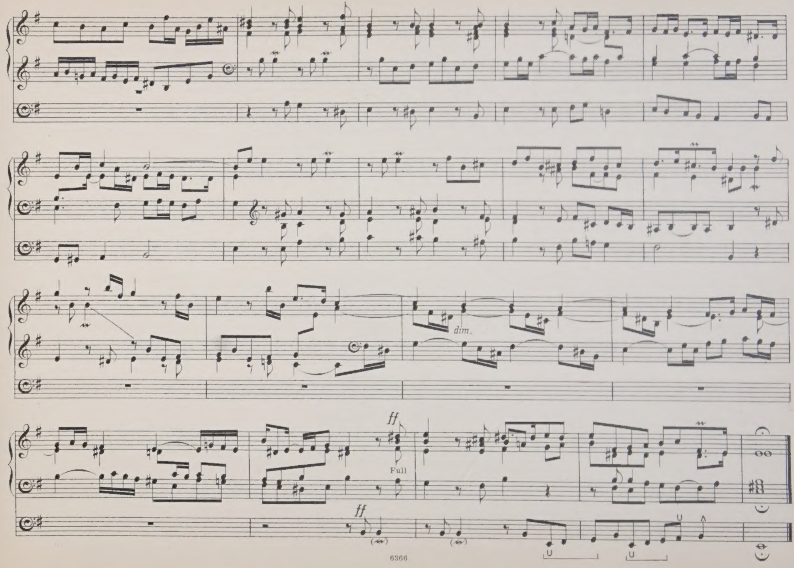
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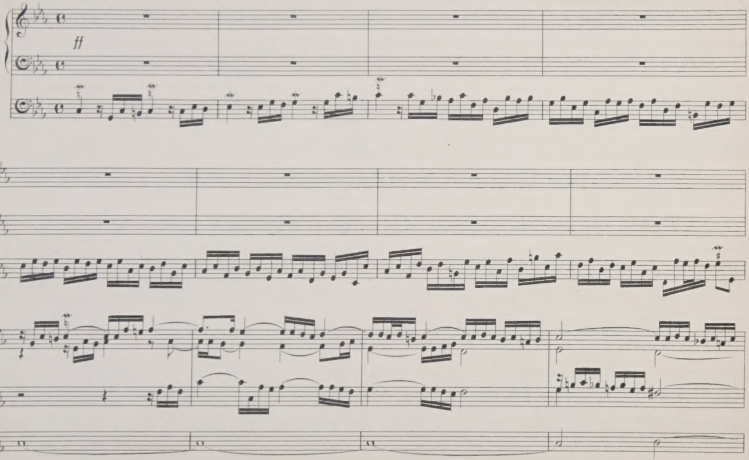

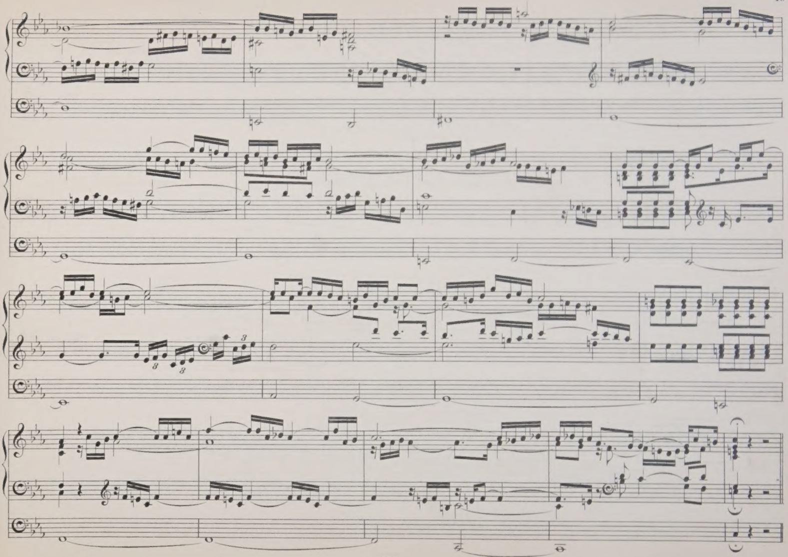

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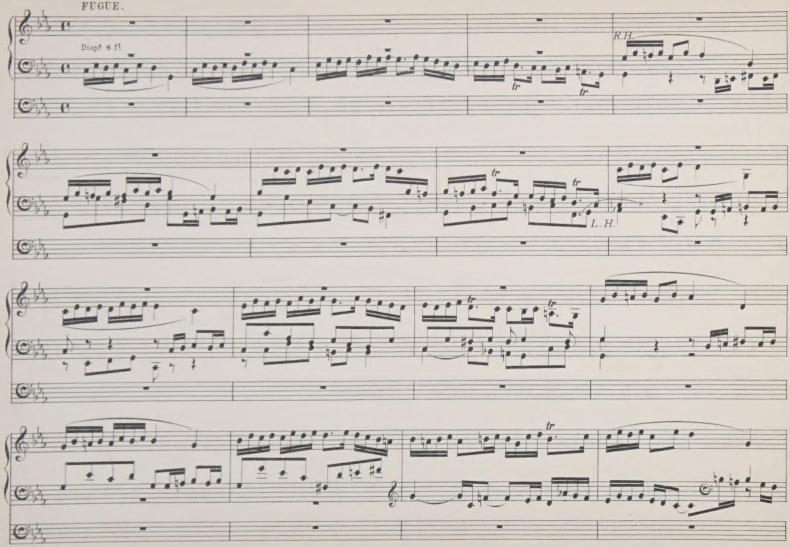
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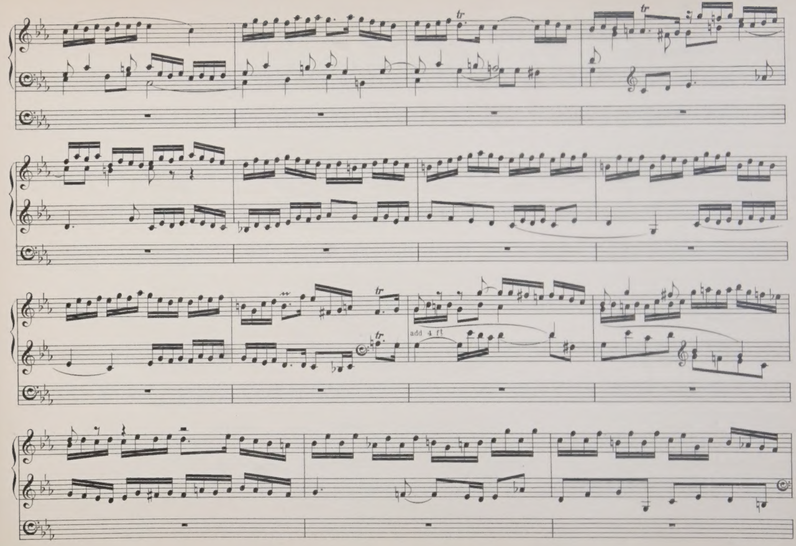
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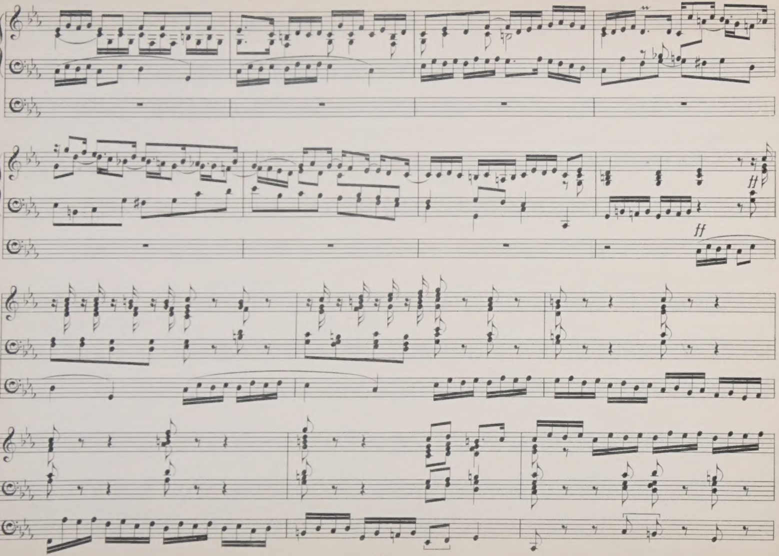
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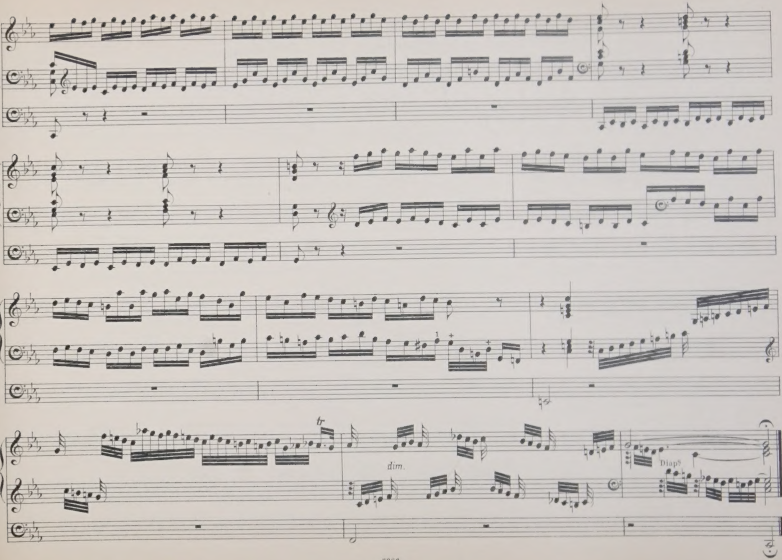
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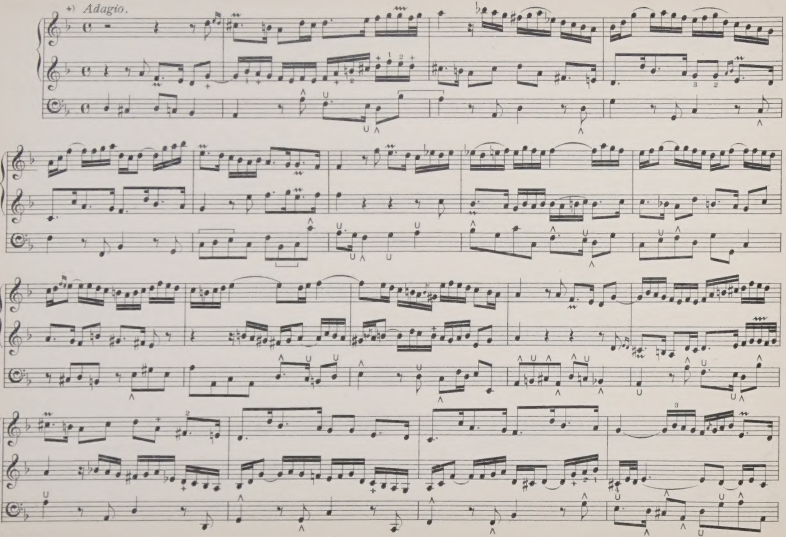
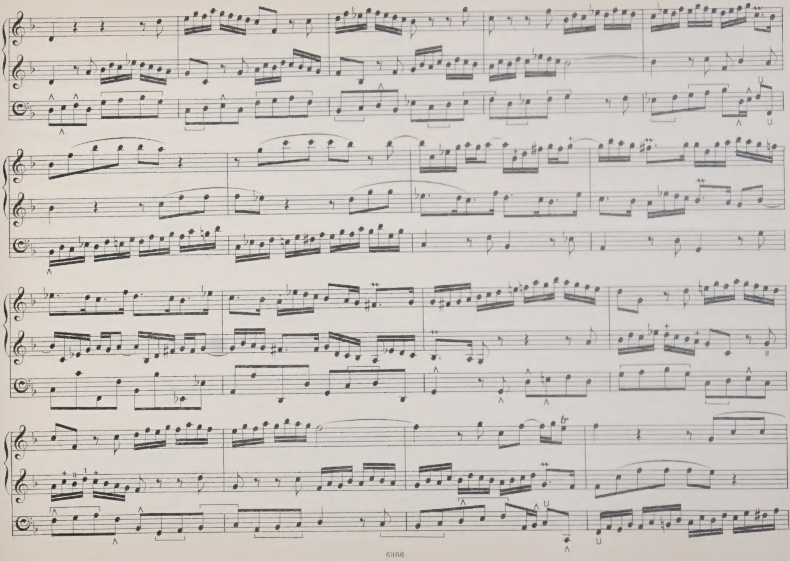


*) See Preface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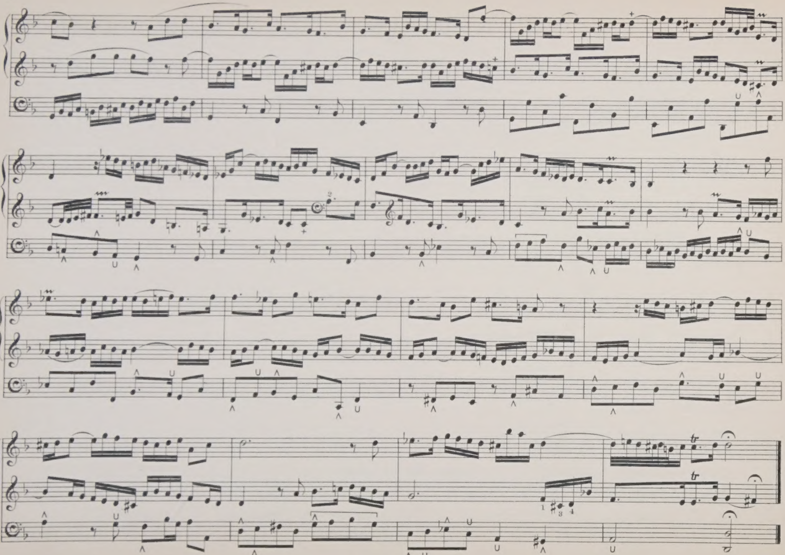


THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

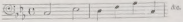
Book III.—Fantasias, Preludes, and Fugues. Price 3s.

London: NOVELLO AND COMPANY, Limited
AND
NOVELLO, EWER AND CO., NEW YORK.

PREFACE.

The following notes upon the Compositions contained in this third part of Bach's Organ Works will, it is hoped, interest the Student.

FANTASIA IN C MINOR, page 57.—This Fantasia, if of somewhat antiquated character, is still noble music. It is said originally to have been associated with the well-known Fugue in C minor—



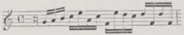
which, together with its later and more highly-wrought Prelude, will be included in a subsequent part of this work. The following explanation of the term Fantasia, as used by Bach, is from the recently published first volume of the English edition of Spitta's life of J. S. Bach.*

"It is a complete mistake to imagine that Bach signified by this name [Fantasia] rambling improvisations, to which he was in general little addicted. The Fantasia, in the sense in which he employed the word, comprises regularly constituted forms evolved from melodic subjects, and not unfrequently consists of such forms alone. The question is quite decided by the fact that Bach originally gave this name to his 'Clavier Symphonies,' in three parts, which are sustained throughout in the strictest style, and this is confirmed by a comparison of his works which have this title. But the opportunity for the free display of an inventive talent is by no means entirely cut off. The name seems to be ascribed to those pieces whose construction was not perfectly analogous to the customary forms, but always presented some few features of a free character."

FUGUE, B MINOR, page 60.—There is no Prelude associated with this Fugue. The subject and counter-subject are by Corelli. They occur in the fourth of the twelve Sacred Sonatas which Corelli published as his *opera terza*. Corelli's work occupied thirty-nine bars; Bach's more exhaustive treatment of the same ideas extends to over one hundred bars.†

PRELUDE AND FUGUE, A MAJOR, page 64.—This most beautiful work was only first published in the Griepenkerl Edition in 1844. The Fugue is on a subject which evidently had a great charm for Bach.‡ It will be found of great technical value to the Organ Student, if only because of the Practice it affords in the higher region of the Pedal board.

PRELUDE AND FUGUE, C MAJOR, page 70.—The copy from which this is printed (Griepenkerl's) claims all the authority of an autograph. There is another copy of the Prelude quoted by Forkel, which reduces this Prelude from thirty-one bars to twenty-five bars. This is effected by the omission of the first three bars and by the substitution of the last bar in place of the last four bars. Forkel's copy begins thus:—



FANTASIA AND FUGUE, C MINOR, page 76.—In the preface to the third volume of the Griepenkerl Edition, it is mentioned how that but for the happy intervention of Herr Reichardt, the MS. book written by Krebs, the pupil of Bach, containing this work, would have fallen into the hands of a petty shopkeeper and been used as waste paper. This book contained the only known copy of this Fantasia and Fugue. Had the mischance really occurred, the world would have lost one of its art treasures.

FUGUE IN G MINOR, page 84.—This, like the Fugue in B minor, has no Prelude. Spitta, speaking of this Fugue, says, on account of its beautiful theme and the masterly flow of its writing, this has become a great favourite. For other critical remarks on this Fugue, *see* Spitta, p. 401.

J. F. B.
J. H.

January, 1884.

SUGGESTED METRONOMIC RATE.

Fantasia, C Minor	page 57 ...	♩= 69.
Fugue, B Minor	page 60 ...	♩= 76.
Prelude, A Major	page 64 ...	♩= 72.
Fugue, A Major	page 66 ...	♩= 100.
Prelude, C Major	page 70 ...	♩= 60.
Fugue, C Major	page 72 ...	♩= 104.
Fantasia, C Minor	page 76 ...	♩= 69.
Fugue, C Minor	page 80 ...	♩= 112.
Fugue, G Minor	page 84 ...	♩= 72.

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* Johann Sebastian Bach, by Philipp Spitta. Translated by Clara Bell and J. A. Fuller-Maitland. London: Novello, Ewer & Co. Vol. I., p. 436.

† *See* Spitta, p. 425.

‡ Comp. Spitta, pp. 561, 580.

FANTASIA in C MINOR.

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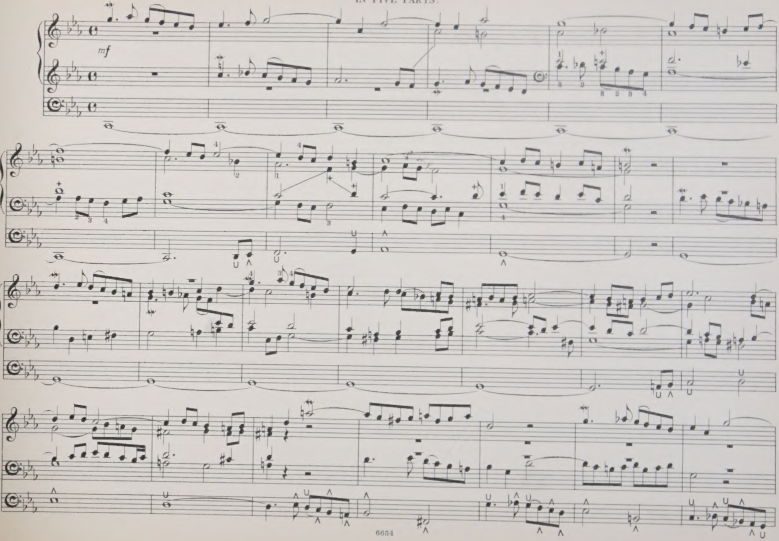

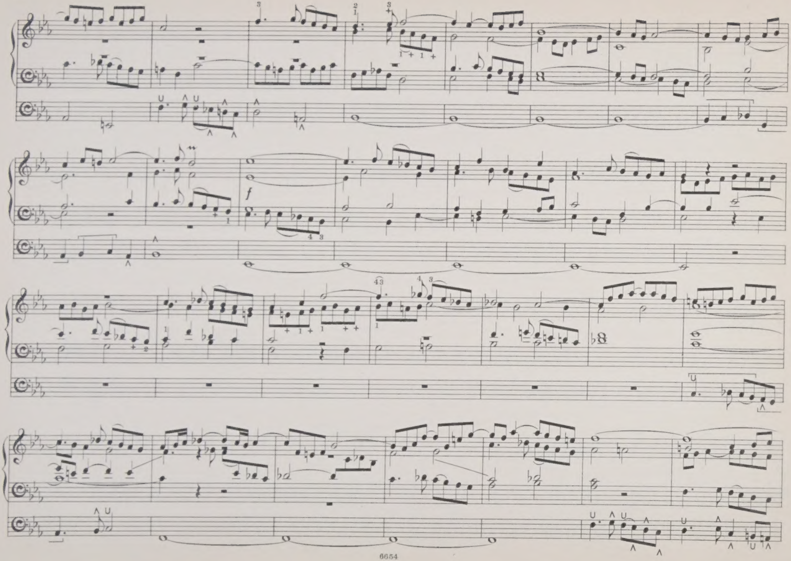
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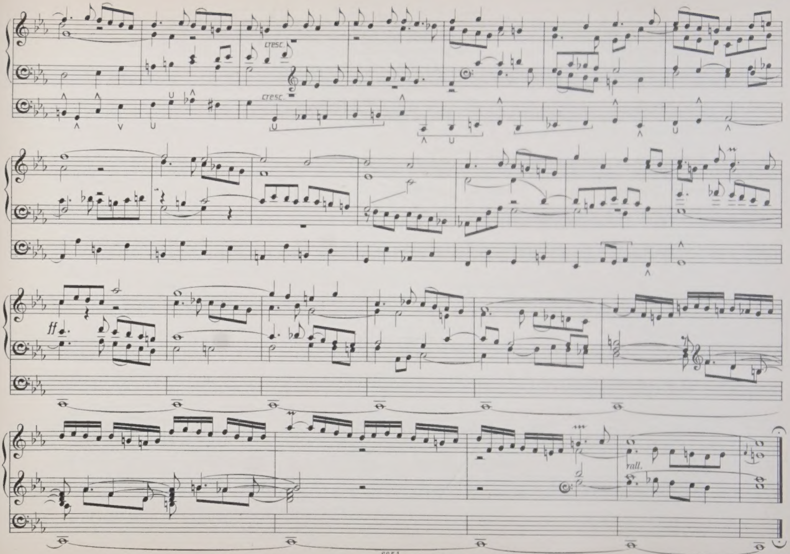
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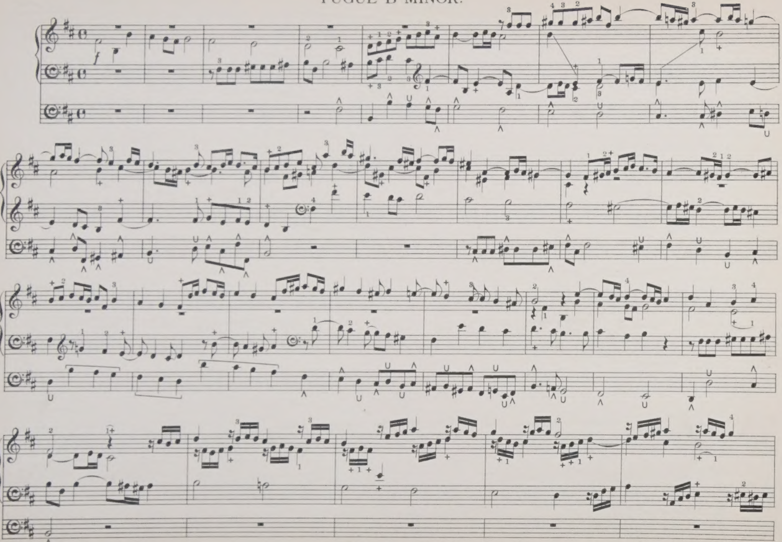

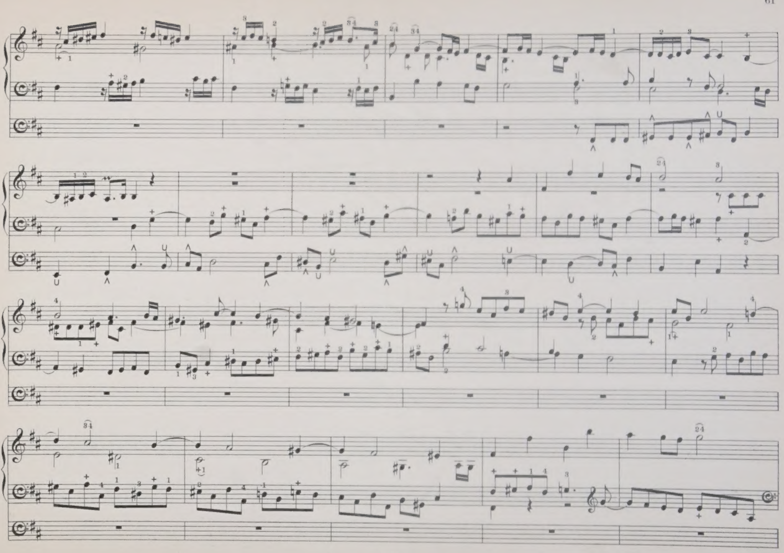

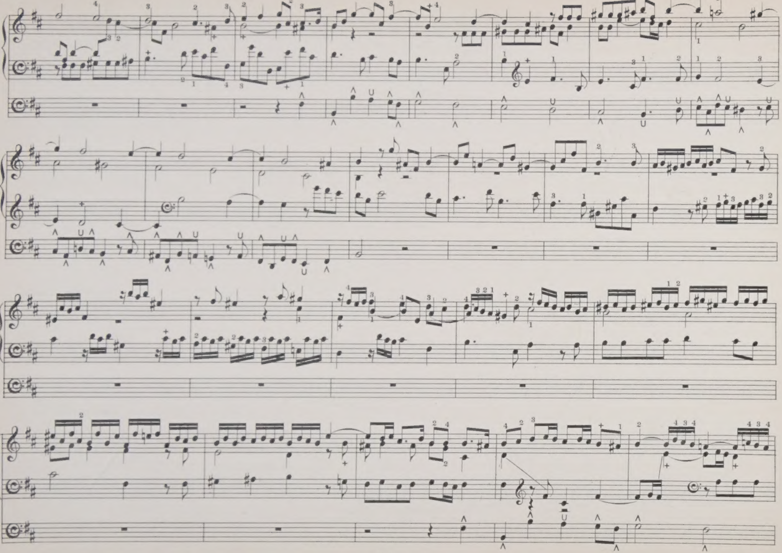

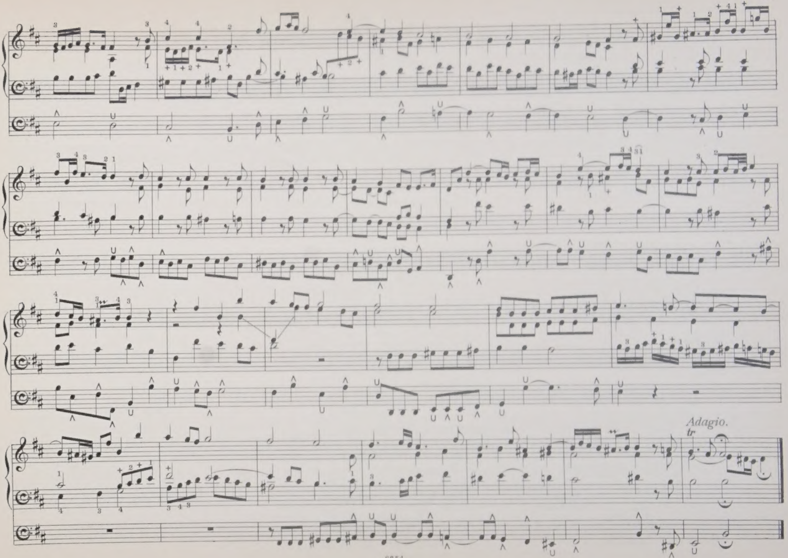
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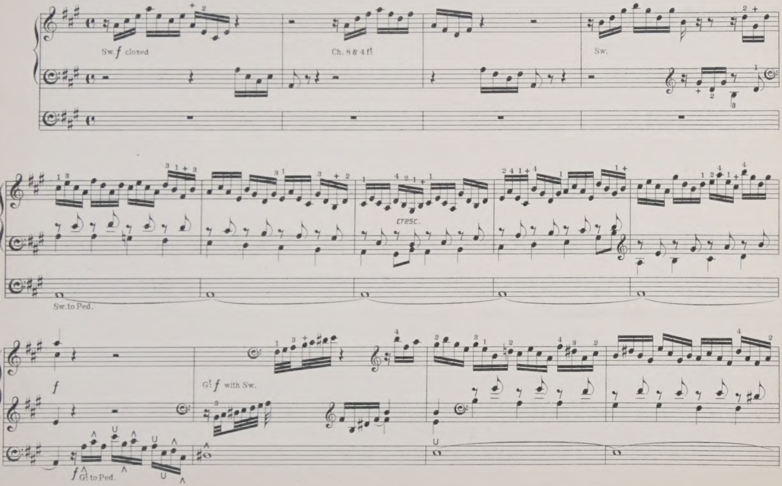
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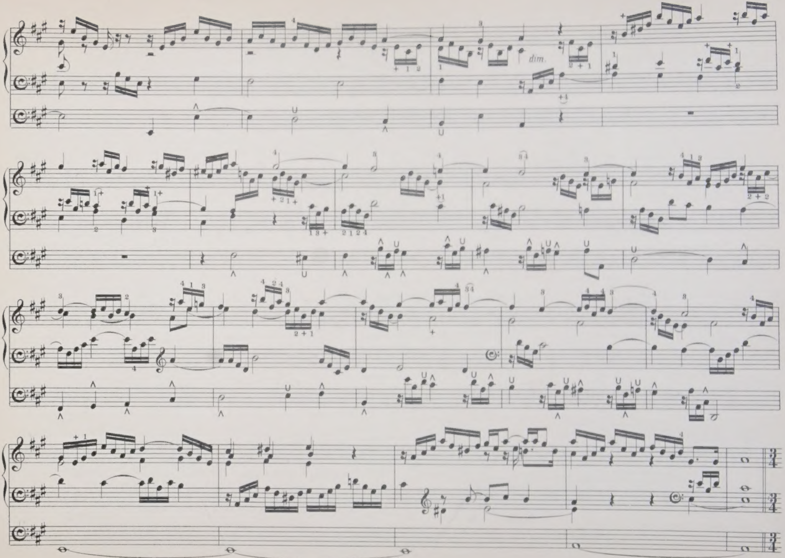
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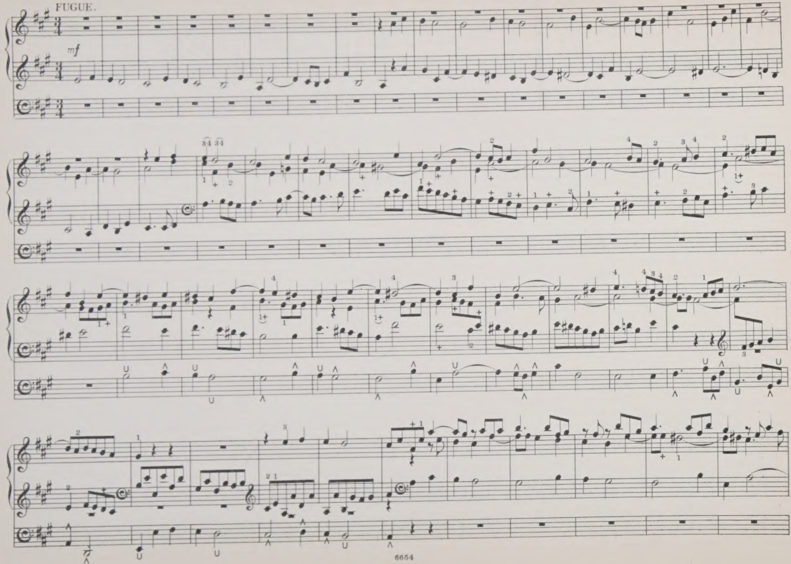

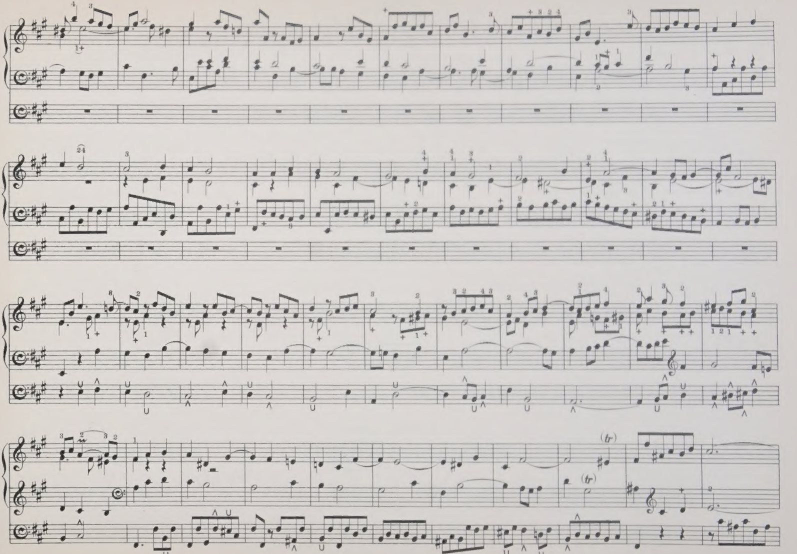
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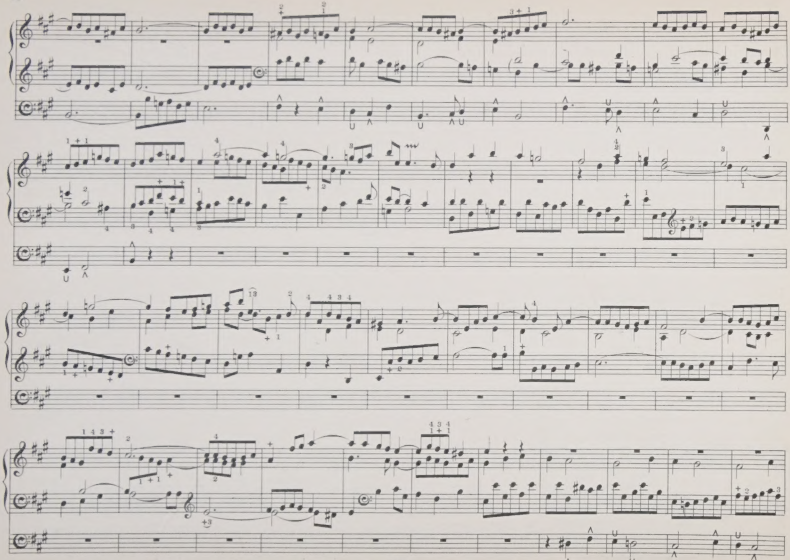

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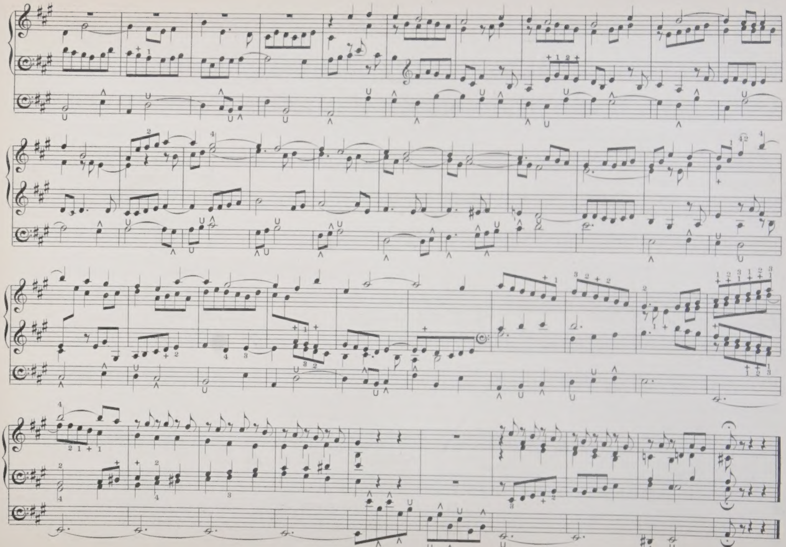
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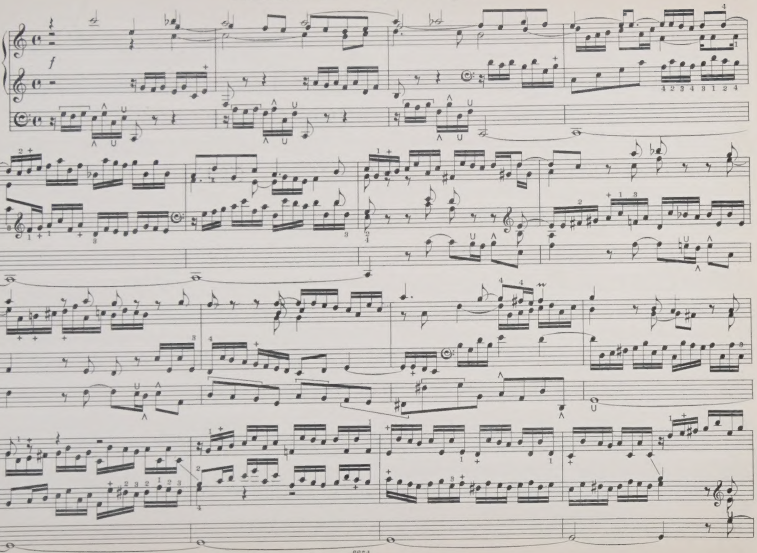

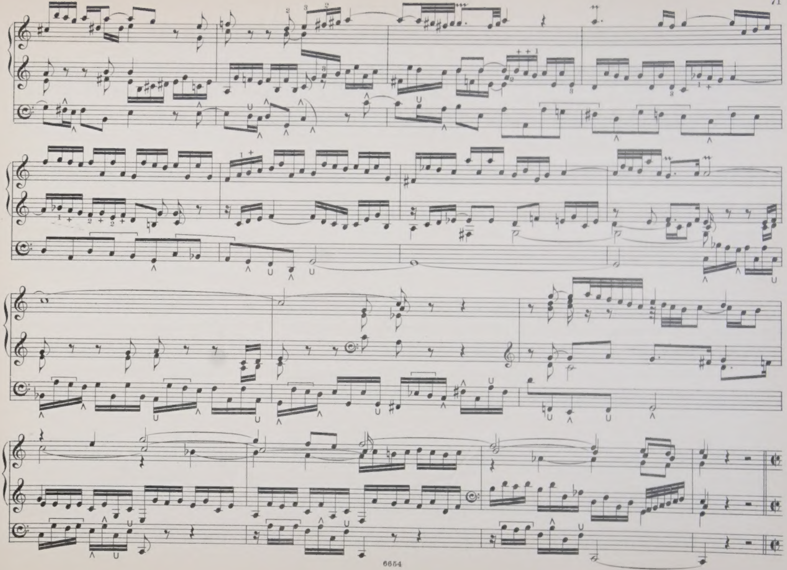

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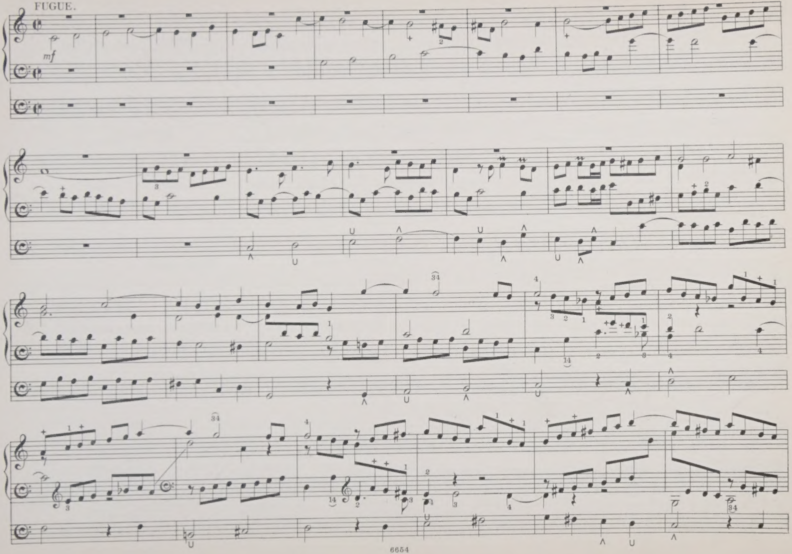

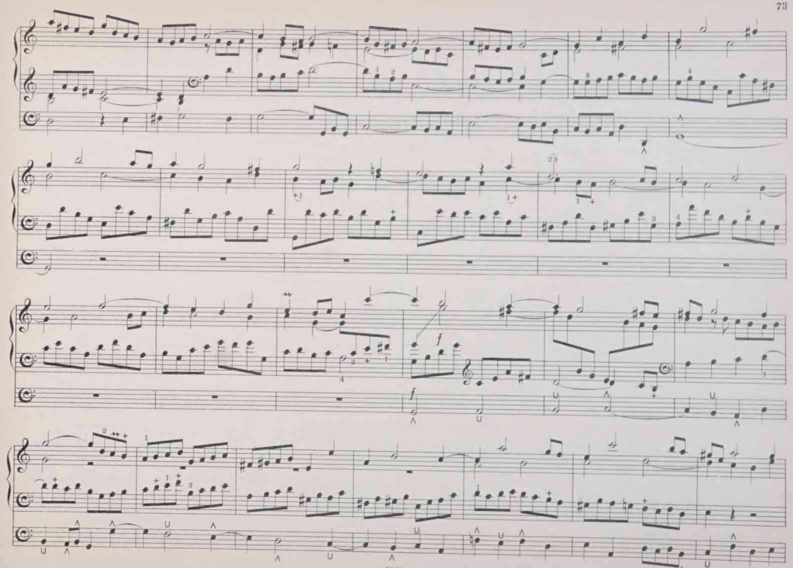
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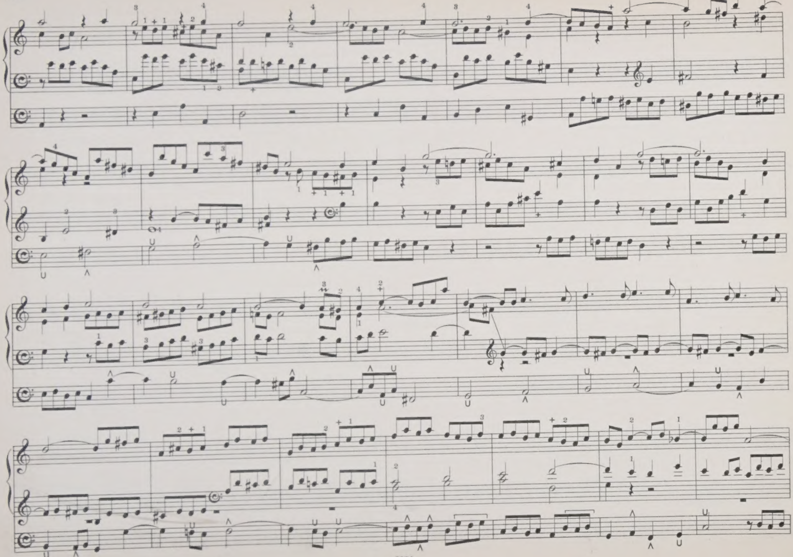

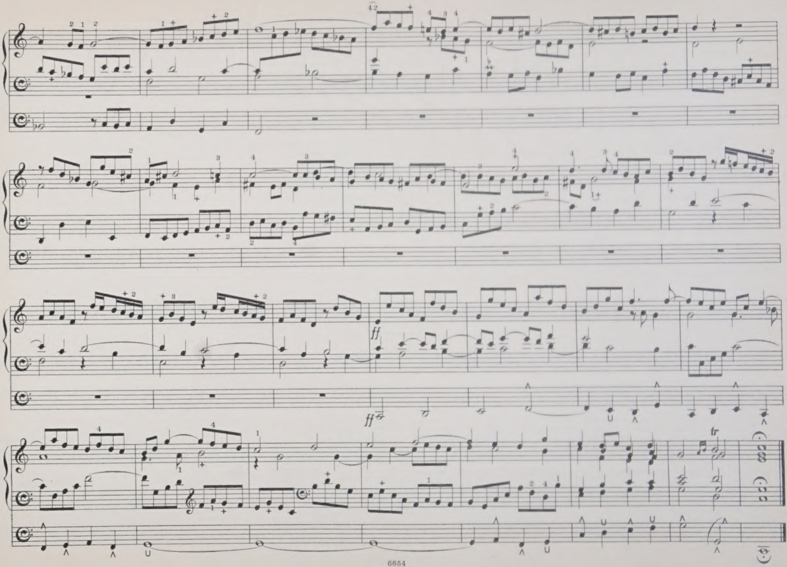
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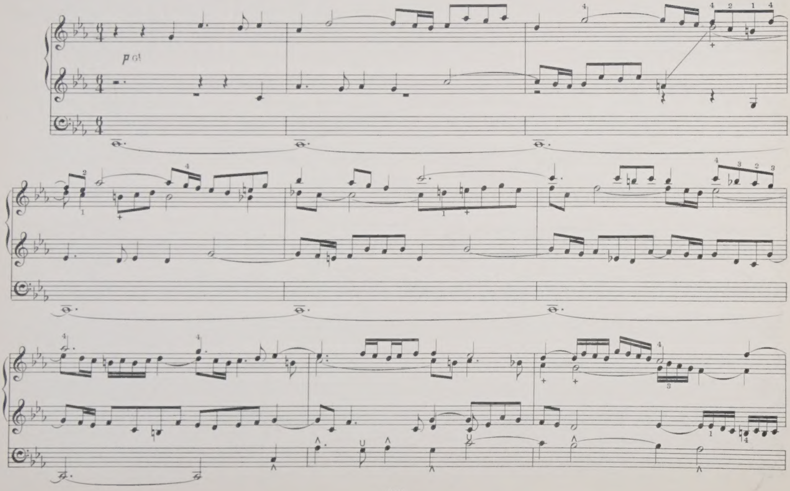

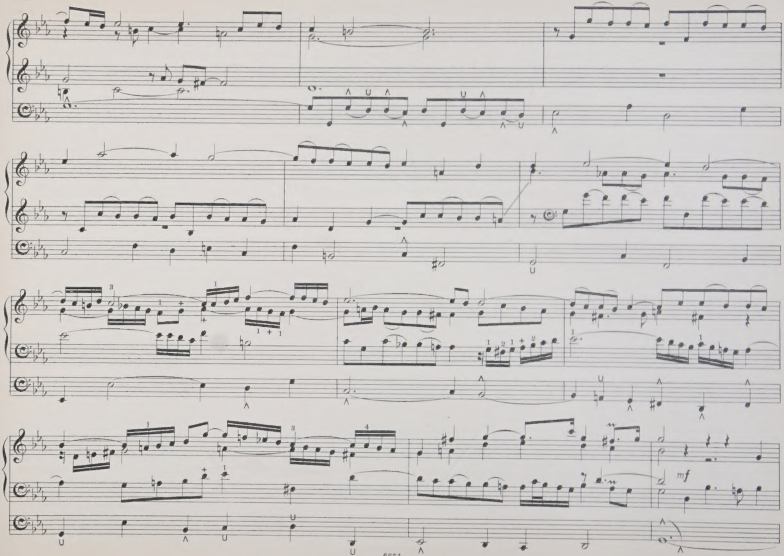
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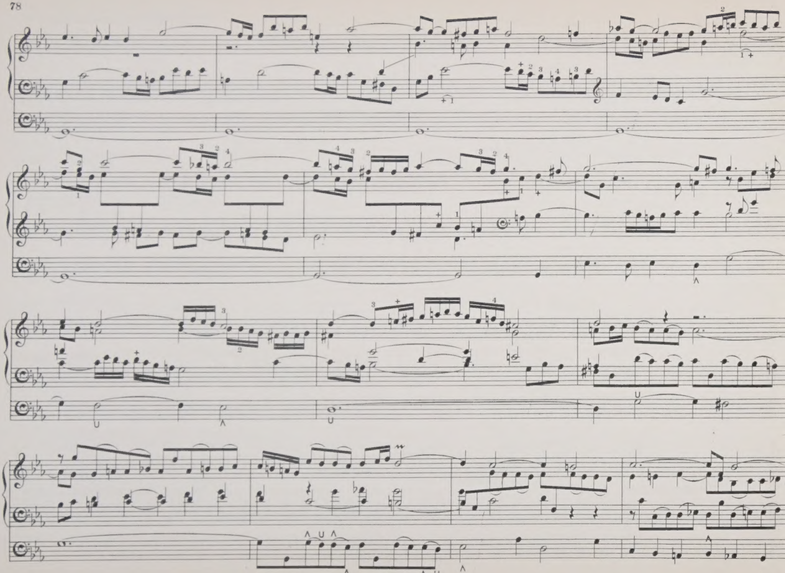

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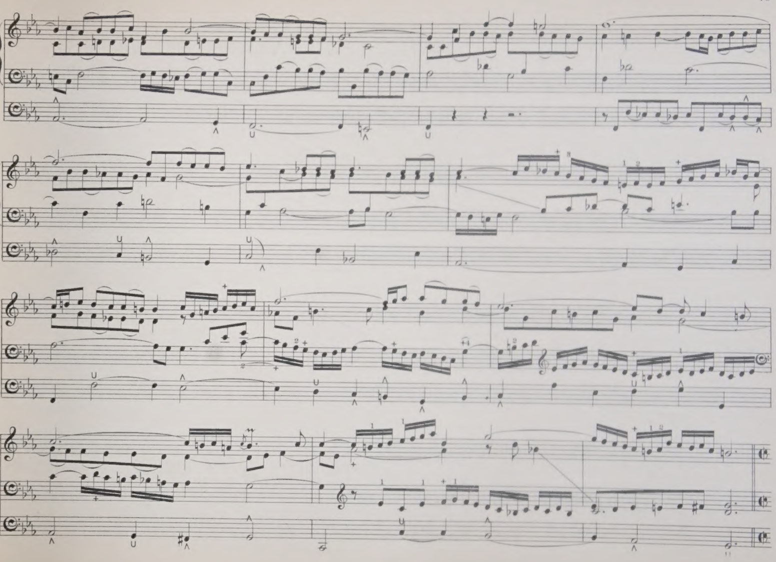

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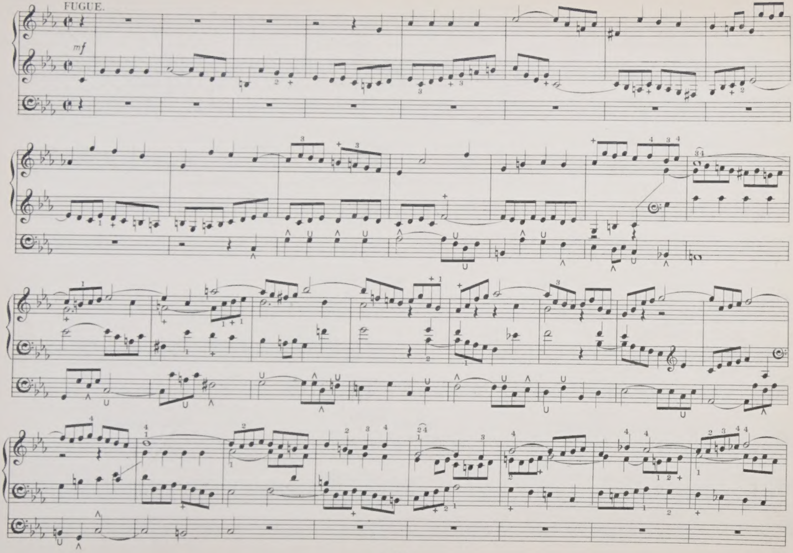

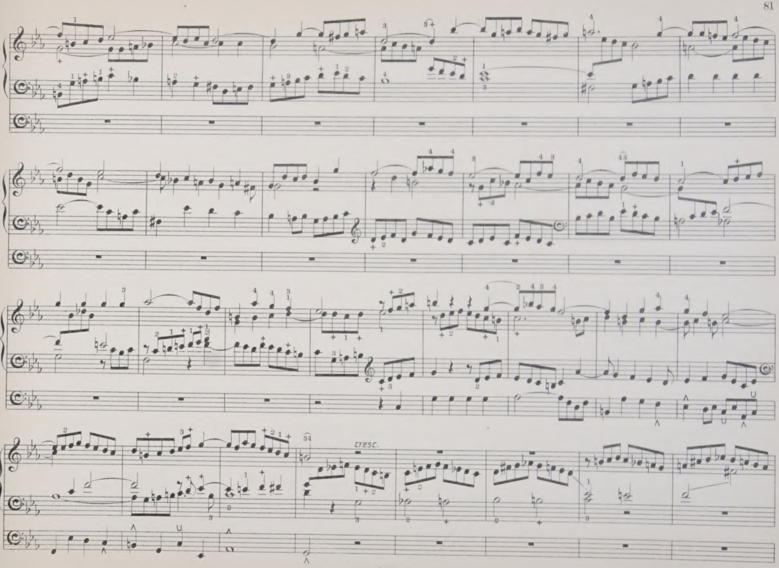
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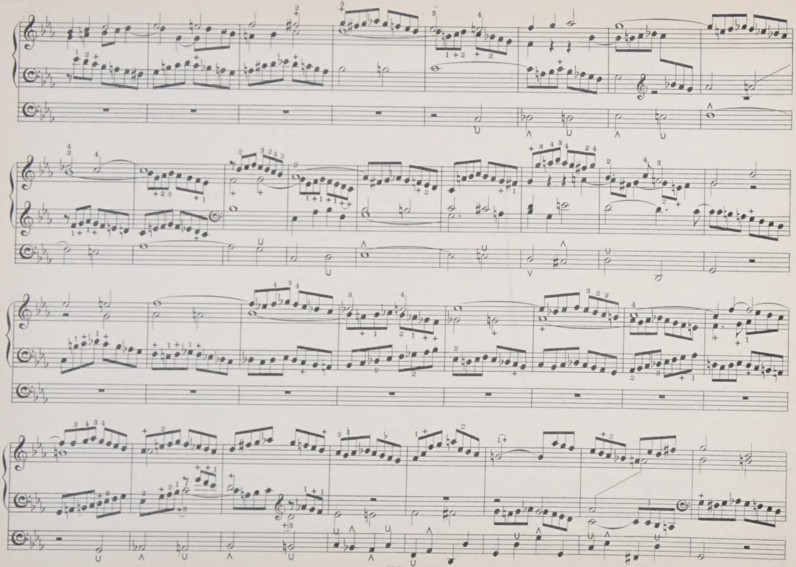
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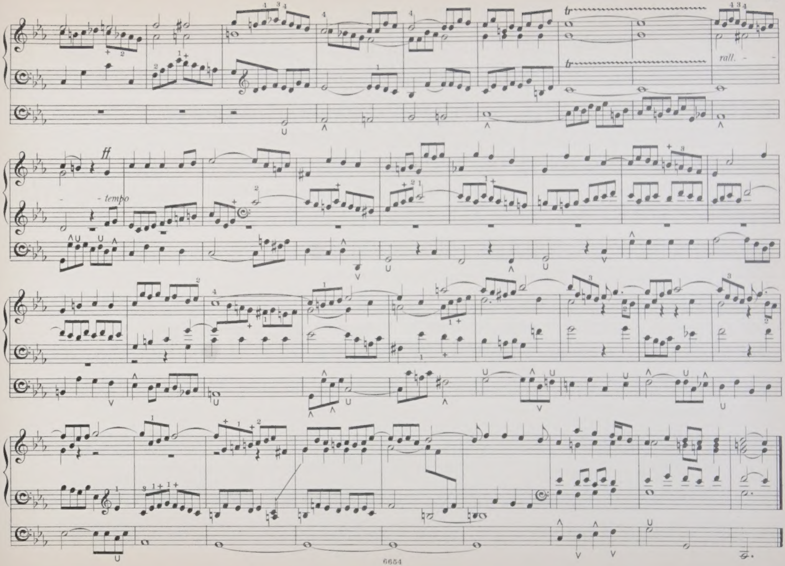
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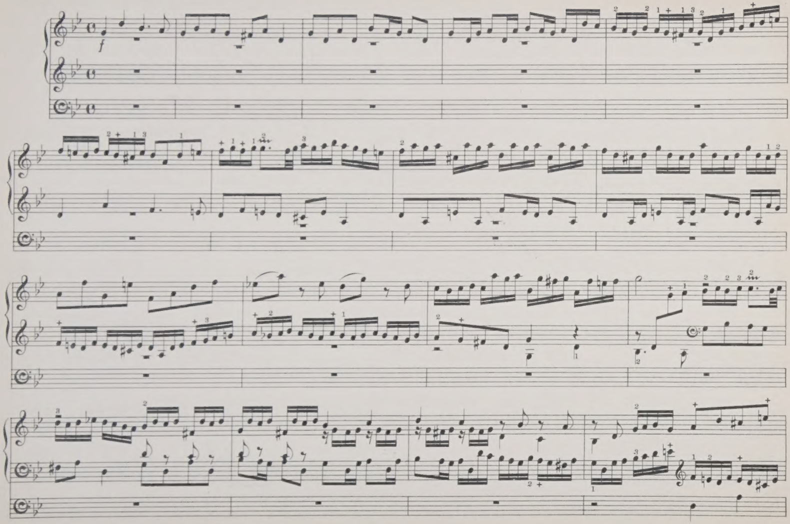

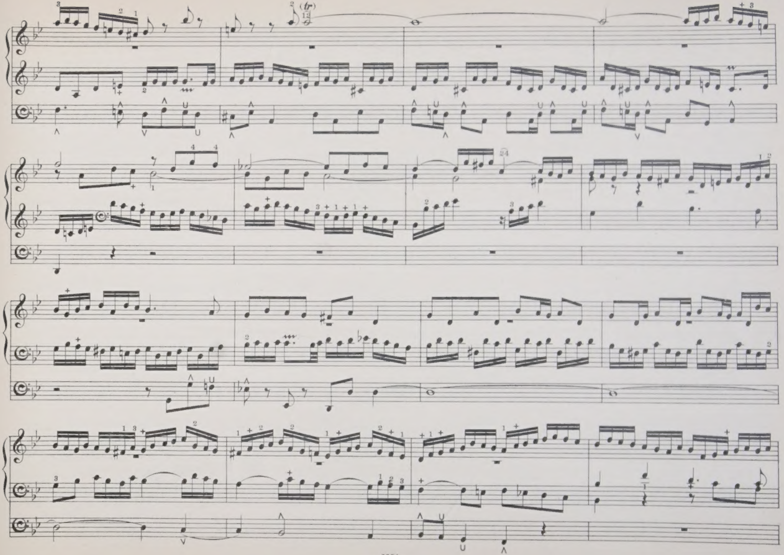
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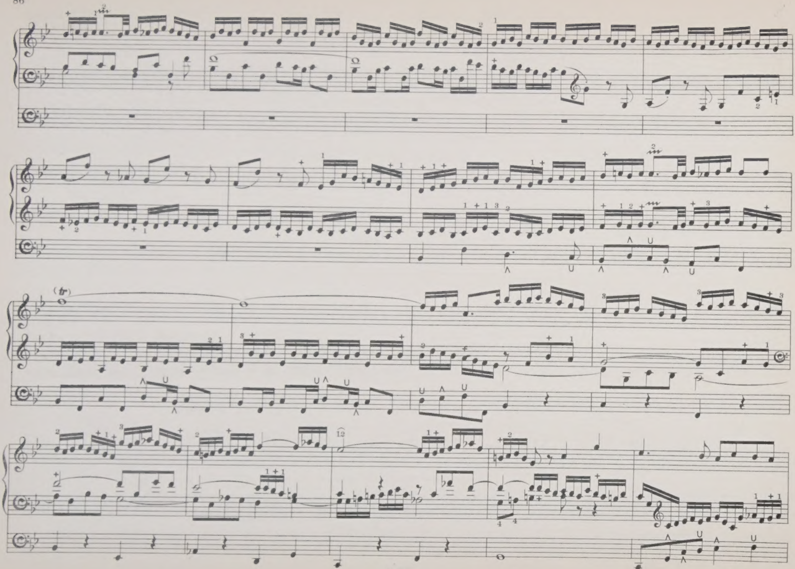
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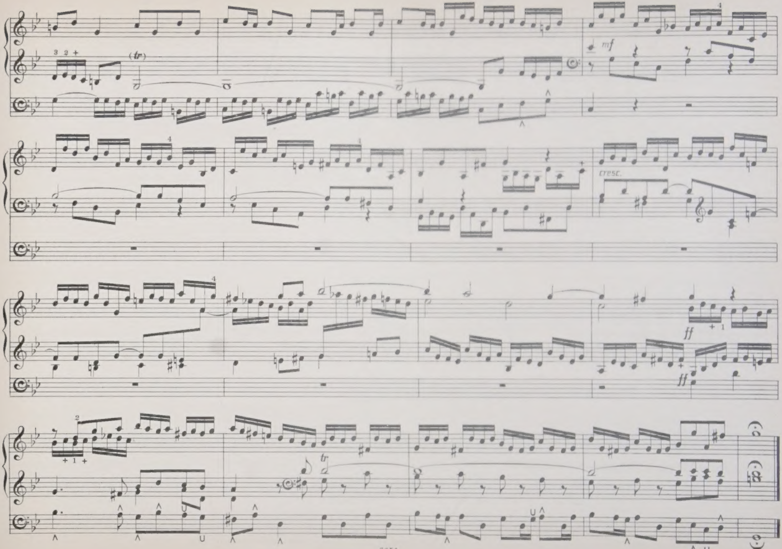
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ORIGINAL COMPOSITIONS FOR THE ORGAN

BY

SAMUEL SEBASTIAN WESLEY, Mus. Doc.

EDITED BY

G. M. GARRETT, M.A., Mus. D.

		s.	d.
1.	ANDANTE IN G (3-4 TIME)	1	0
2.	LARGHETTO WITH VARIATIONS IN F SHARP MINOR	1	0
3.	ANDANTE IN E FLAT (2-4 TIME)	1	0
4.	ANDANTE IN E FLAT (C TIME)	1	6
5.	ANDANTE IN F	1	6
6.	CHORAL SONG AND FUGUE IN C	1	6
7.	VOLUNTARY (GRAVE AND ANDANTE)	1	0
8.	ANDANTE CANTABILE IN G (C TIME)	1	0
9.	INTRODUCTION AND FUGUE (C SHARP MINOR)	2	0
9A.	DITTO DITTO (FIRST EDITION)	1	6
10.	NATIONAL ANTHEM WITH VARIATIONS IN G	2	0

A SELECTION OF PSALM TUNES

ARRANGED AS STUDIES FOR THE ORGAN WITH PEDAL OBBLIGATO.

		s.	d.
11.	PSALM TUNES (*St. Stephen, St. Matthew, 104th Psalm*)	1	6
12.	DITTO (*St. David, St. Bride, St. Ann, 100th Psalm*)	1	6
13.	PSALM TUNES (*Westminster, Angel's Hymn, Irish, St. Mary*)	1	6
14.	DITTO (*Windsor, Liverpool, Bedford, Manchester*)	1	0

London: NOVELLO & COMPANY LIMITED and NOVELLO, EWER & Co., New York.

THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon

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BOOK IV.—SONATAS or TRIOS for TWO MANUALS and PEDAL. Price 3s.

London: NOVELLO AND COMPANY, Limited
AND
NOVELLO, EWER AND CO., NEW YORK.

PREFACE.

The fourth book of Bach's Organ Works contains the first three of the Six Sonatas or Trios for two manuals and pedal; they are said to have been written for the instruction and use of W. Friedemann Bach, the eldest son of John Sebastian Bach. The date usually assigned as that of their composition is from 1727 to 1733. They appear originally to have been used upon a two-manual clavichord with pedals, but have always been classed among Bach's Organ Music.

The pedal part will be found to have but little of the conventional form suggested by the use of the points of the alternate feet. It is very often written in arpeggio-like groups, and imperatively demands the skilful use of the toe and heel of both feet. The diligent practice of these Trios cannot fail to greatly improve the technical power of any player. The form of these Sonatas agrees generally with that employed in the Six Violin and Clavier Sonatas, and, like those works, is largely influenced by the early Italian form of Sonata, as practised by Gabrielli and Corelli. They generally consist of three movements (the fourth Sonata has an additional introduction), most often the first and last movements are quick (Allegro or Vivace), while the middle movement is a Largo, Adagio, or Andante (exceptionally, the first movement of the third Sonata is an Andante).

The general character of the whole work is florid imitative Counterpoint, as between the two upper parts, built on a Bass of independent features, although not unfrequently the Bass itself participates in some degree in the imitative work.

SONATA I. Allegro Moderato E flat C is wholly constructed on the initial theme and its accessories. There is much thematic development, and it abounds in the free use of the resources of Double Counterpoint.

Adagio C minor 12-8 is in Binary form. It is almost entirely constructed in canonic imitation at various intervals, partly on sequential figures in the Bass. After the double bar, the first portion of the theme is used by contrary movement, as a kind of development section. The theme is afterwards led in its original form in F minor, answered in C minor, and followed by a series of imitations on a sequential Bass, corresponding with those used in the early part of the movement.

Allegro E flat 3-4 is also in Binary form, consisting of two equal sections, each thirty-two bars. The theme is fugally treated. The second section opens with the theme employed by contrary motion. This is worked for sixteen bars. From this point the second section will be found to agree with the last sixteen bars of the first section, except that the key is changed and the parts inverted.

SONATA II. Vivace C minor C.—The material for this movement will be found in the first four bars, in the fugally treated theme announced in the upper part of bar eight, beginning on the second semiquaver of the third crotchet, and in the sequential use of the descending scale in the Bass, beginning on the fifth quaver of bar twelve. A short canon in the unison will be found at the point where the dominant pedal is first used (interrupted by rests.) The canon is afterwards repeated on the Tonic Pedal.

Largo E flat 3-4 is in song form. The chief melody played, by the Right Hand, is accompanied by phrased figures of semiquavers for eight bars. In the ninth bar the parts are changed, the Left Hand taking the principal melody. This is somewhat expanded, until in bar twenty a new figure is given to the Pedal to be exchanged in bar twenty-four for another sequence. The original melody re-appears at bar twenty-eight with new counterpoints. These are again employed with slight necessary changes in the Pedal part, and with inversion of the manual parts at bar thirty-nine.

Allegro C minor.—This is a regular three-part fugue, the subject being given out with a supporting Bass (as is the case with all subjects in these sonatas). At bar fifty-eight a new subject is episodically employed, and leads to the resumption of the original theme in bar eighty-six, now worked in stretto. A further use of the second subject leads to a renewed attack of the original worked with a close stretto (bar 131), and closes one of the most beautiful and effective of Bach's organ works.

SONATA III. Andante D minor 2-4 is written in Da Capo form. In the present edition it is however for convenience printed at large. This movement is probably the oldest of all the Trios. Spitta assigns 1772 as its date.

Adagio F major 6-8 is in Binary form. It begins in graceful three-part harmony, but in the third bar a point of imitation is started. After the double bar the parts of the theme are inverted, and in the third bar of the second section a new motive is proposed; this is employed for four bars, when another new idea is taken for treatment. At bar twenty-one we have an inverted and embellished re-appearance of the primary thought in the original key, and passing through another employment of the motion for imitation used at bar eleven, we reach at bar 25 the theme of imitation used at bar three, and so the movement closes with the cadential features that marked the close of the first section.

Vivace D minor 3-8. This movement is Rondo-like in form. The several sections (bars 1 to 36, 37 to 60, 61 to 72, 73 to 108, 108 to 144, and 145 to the end) are well defined and easily recognised by the Perfect cadences which mark the several points of division.

The effective performance of these works will depend in a very large degree upon suitable *registering*. The tone of the two manuals especially will require to be carefully balanced and yet well contrasted; while they must agree generally in power and pitch, each manual must employ tone of individual colour in order that, notwithstanding the frequent crossing of the parts, the course of each may be well defined, the contrast of metal and wood eight and four feet work and of open and stopped pipes will lead to many varieties of tone, as—

Right hand... ... Metal, 8 ft.; Wood, 4 ft. | Left hand ... ... Wood, 8 ft.; Metal, 4 ft.

Or—

Right hand... ... Stopped, 8 ft.; Open, 4 ft. | Left hand ... ... Open, 8 ft.; Stopped, 4 ft.

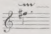
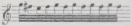
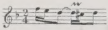
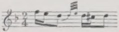
In some cases it may be effective to combine a soft 4 feet stop on the right hand keyboard, even when only 8 feet tone is employed on the left hand keyboard. The Pedal should be played on 16 feet and 8 feet tone.

The tone should rarely be loud, and always prompt of speech. The middle movement of each Sonata will be best if played on softer and more delicate tone than that suitable for the first movement; on the other hand, the last movement will generally allow the use of stops of stronger character.

The following suggestions for the treatment of the first Sonata will serve as a guide for the others:—

Allegro—Right hand...	Choir...	Dulciana and Flute, 4 ft.	*Adagio*—Right hand...	Swell...	Soft 8 ft. Reed.	*Allegro*—Right hand...	Choir...	Stopped Diapason, Dulciana, and Flute.
Left hand ...	Swell...	Stopped and Open, 8 ft.	Left hand ...	Choir...	Gedacht.	Left hand ...	Swell...	Diapasons and Principal.
Pedal ...	...	Soft 16 ft. and 8 ft.	Pedal ...	...	Soft 16 ft. and 8 ft.	Pedal ...	...	Soft 16 ft. and 8 ft.

In the case of repeats, as in last Allegro above, an agreeable variety may often be made by changing hands and keyboards on the repetition.

The mordent in its two forms 𝆗 and 𝆖 has been already explained (see Book 2 of this work). The character ∽𝆗 employed in the Adagio of the third Sonata indicates that a turn from above precedes the trill, thus:—  is to be played  The mordent at the beginning of the Third Sonata (p. 110)  is to be played thus:— 

SUGGESTED RATE OF THE SEVERAL MOVEMENTS.

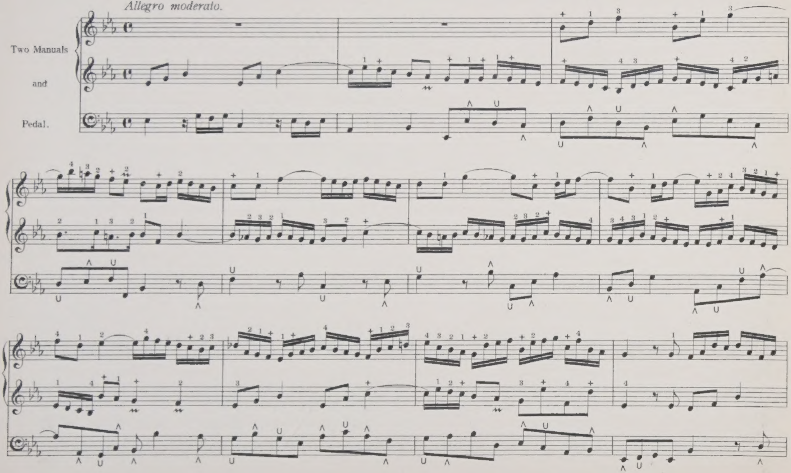
Sonata I....	... Allegro Moderato	♩=69.	Adagio	♪=100.	Allegro	♩=88.
Sonata II....	... Vivace	♩=96.	Largo	♩=60.	Allegro	♩=108.
Sonata III....	... Andante... ...	♩=60.	Adagio	♪=92.	Vivace	♪=108.

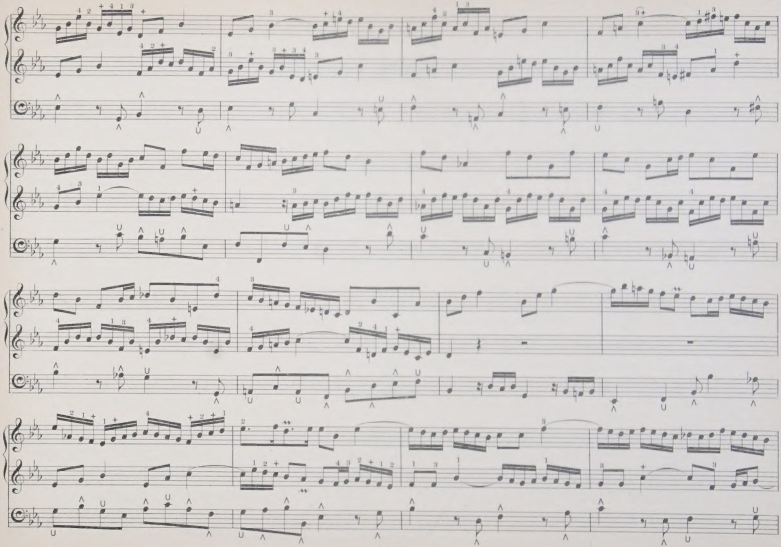
October, 1884.

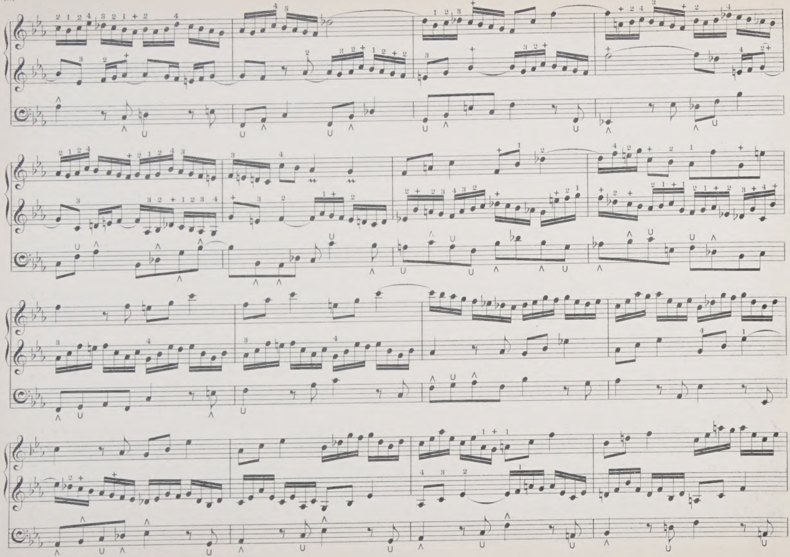
J. F. B.
J. H.

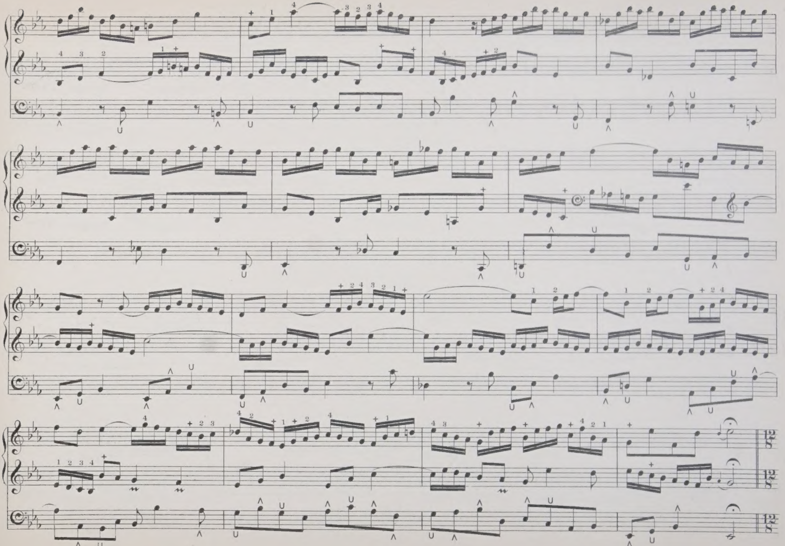
SONATA I.

Allegro moderato.

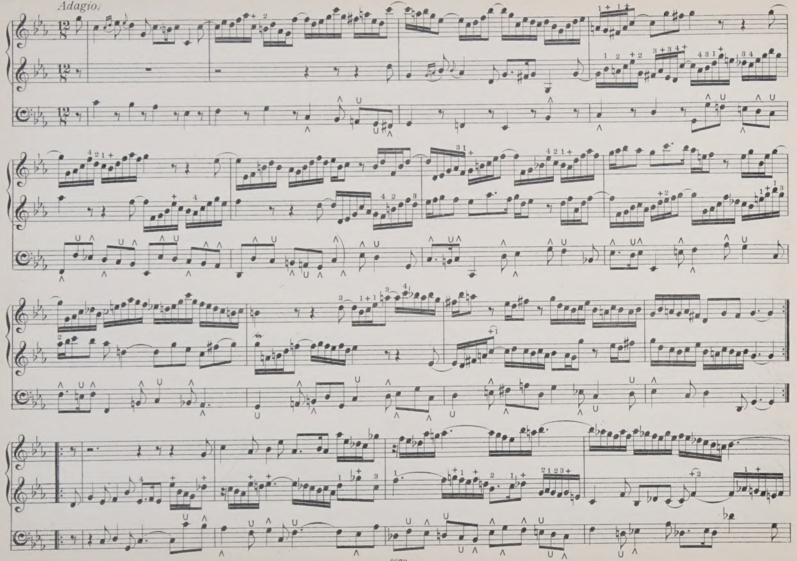

Two Manuals
and
Pedal.

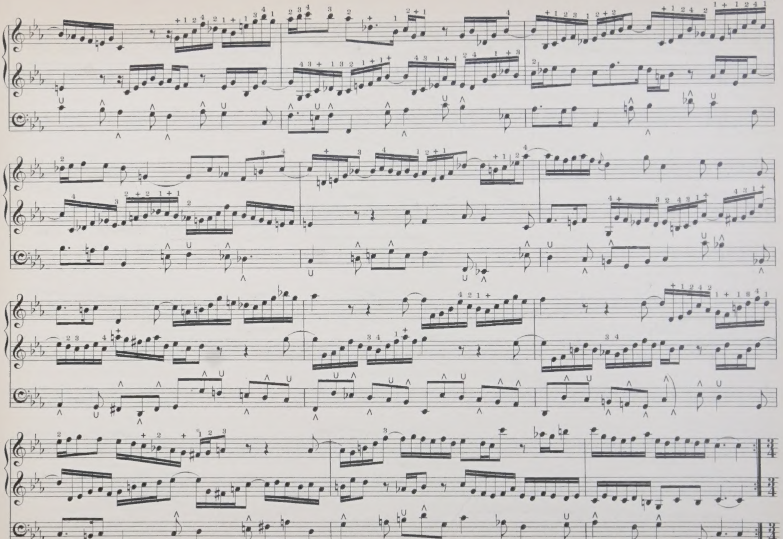


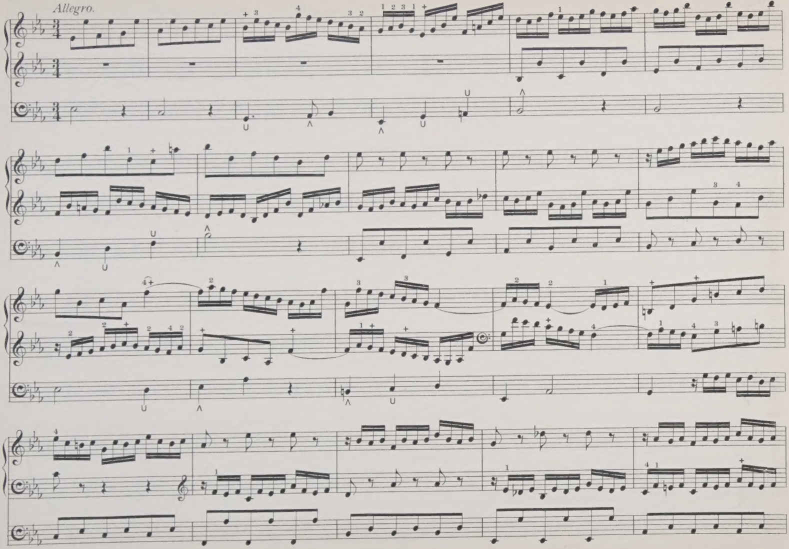


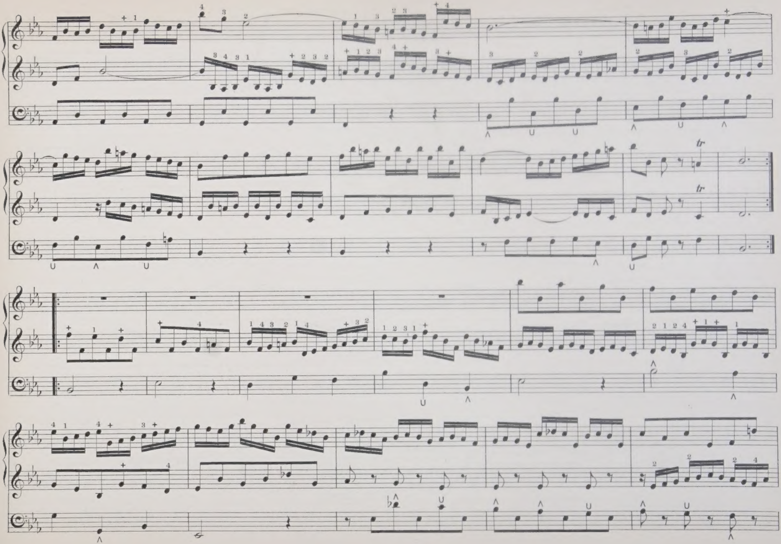


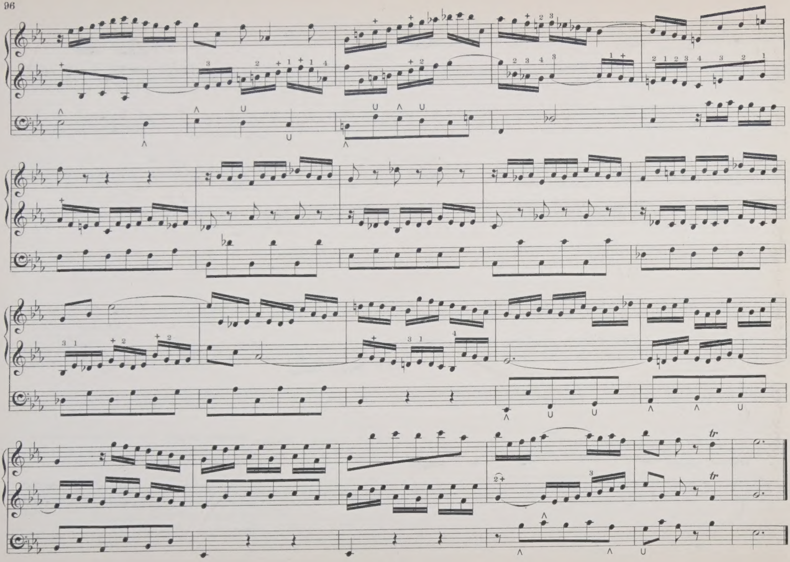
Adagio.






Allegro.

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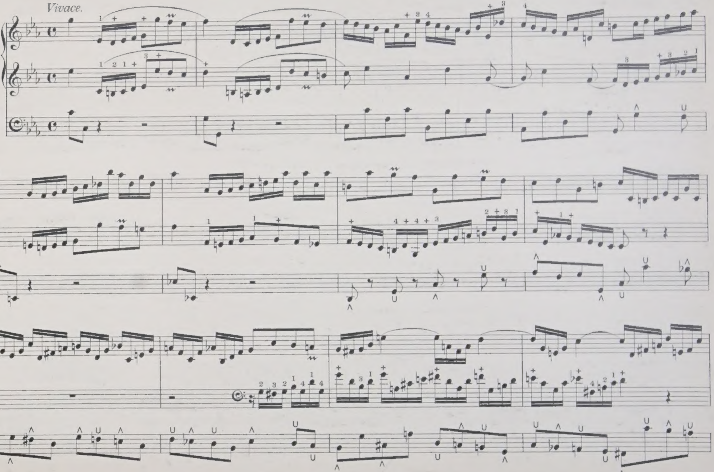
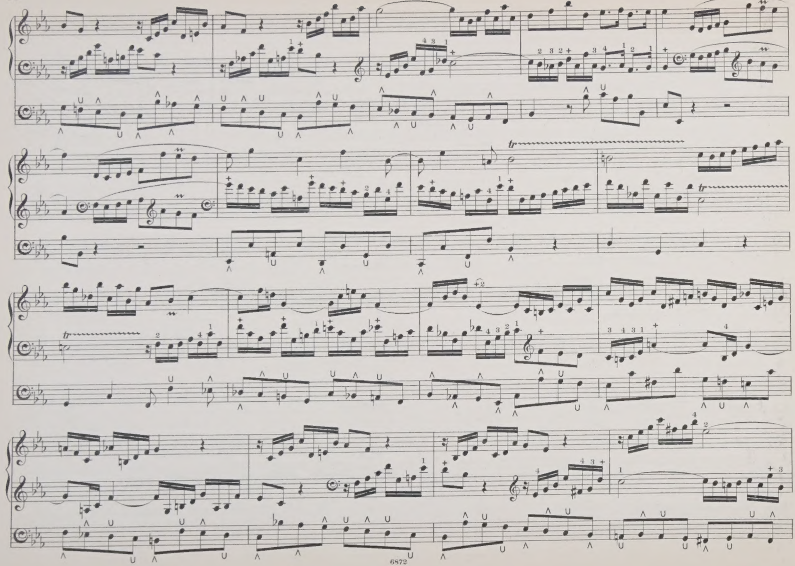
SONATA II.

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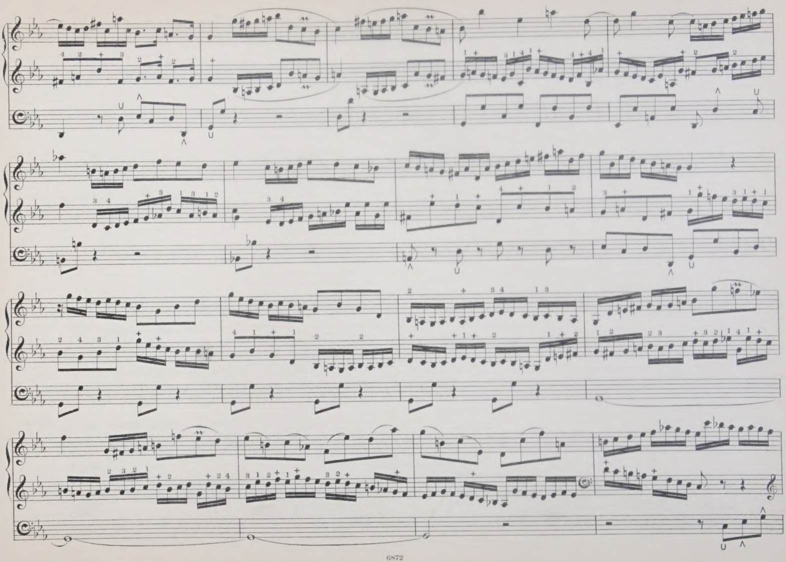

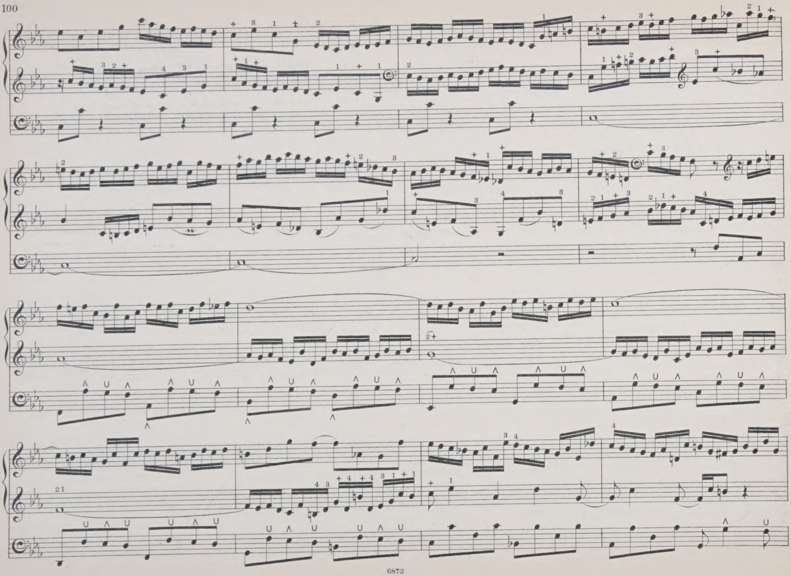

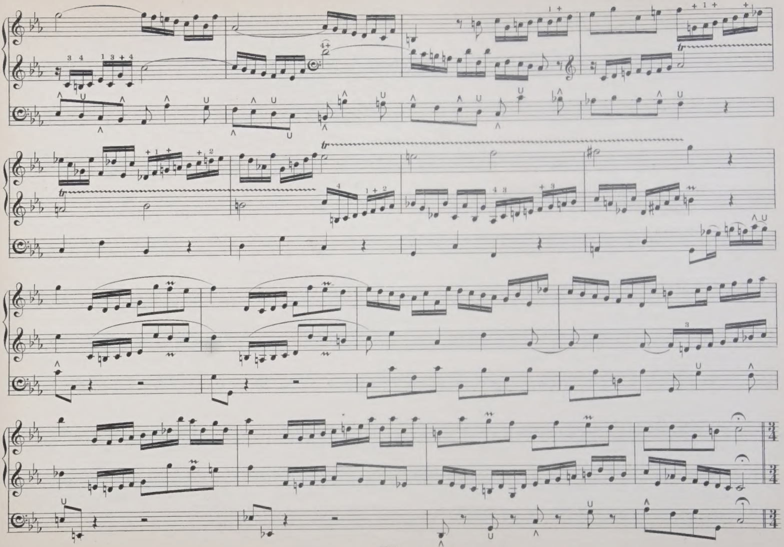
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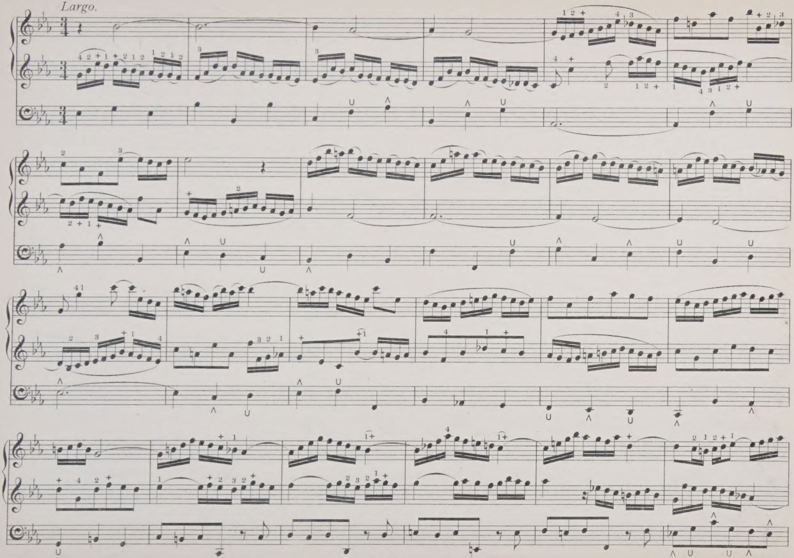
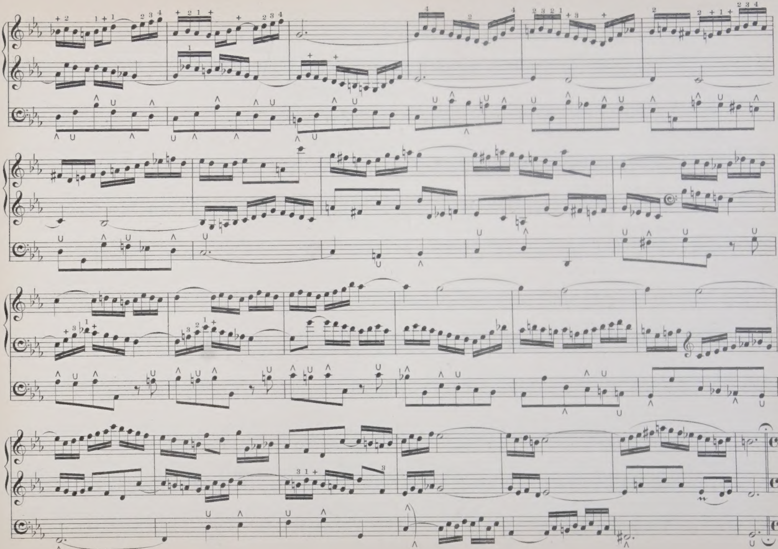
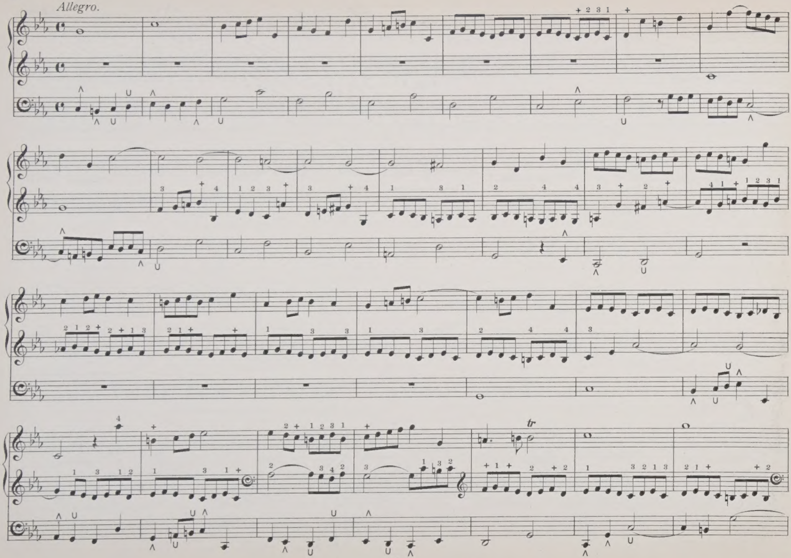
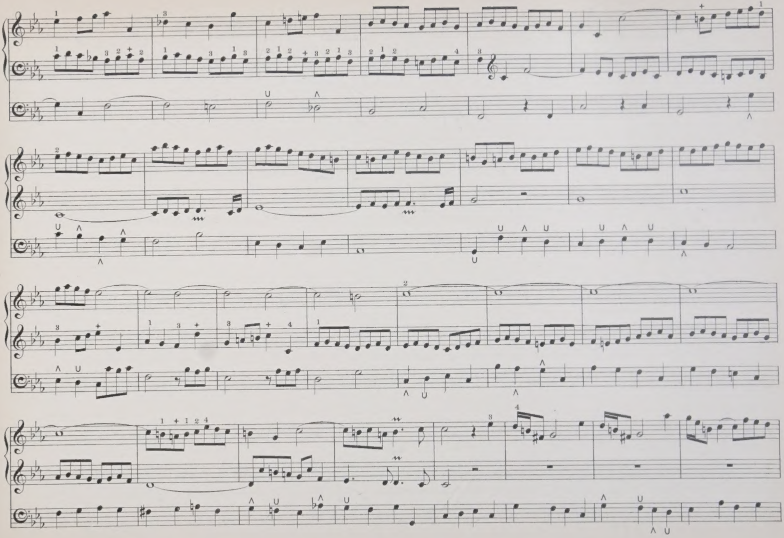
Largo.

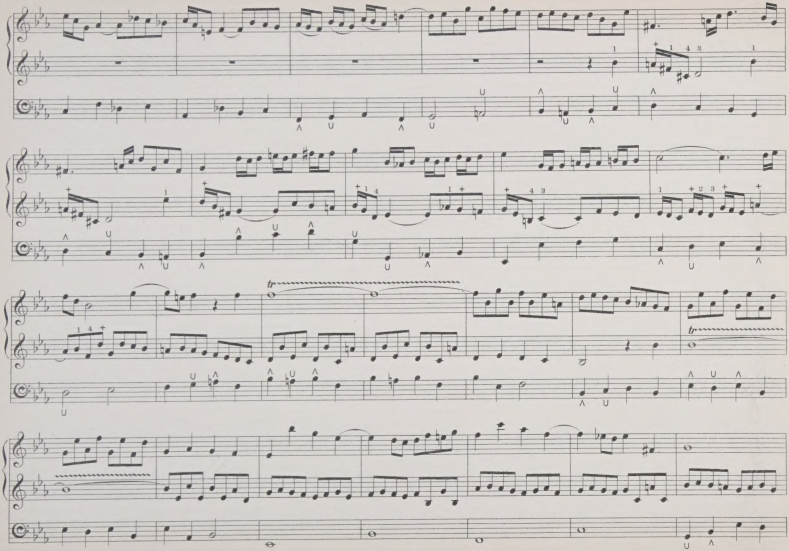




Allegro.



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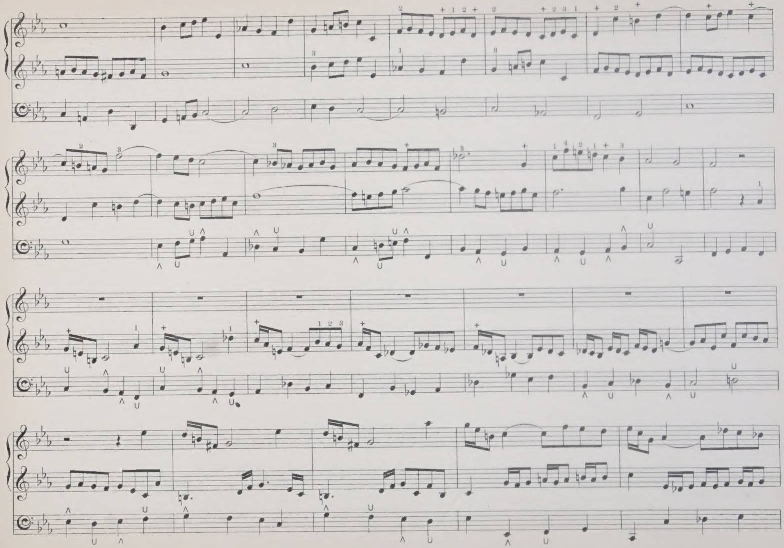

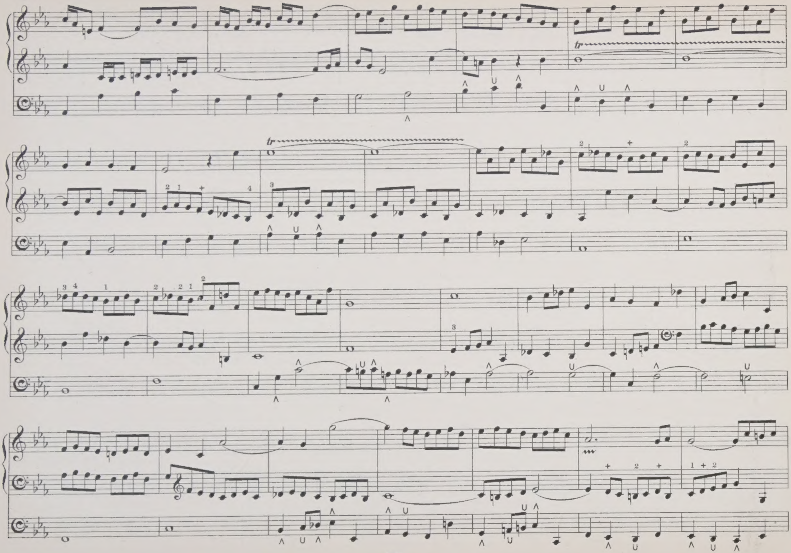

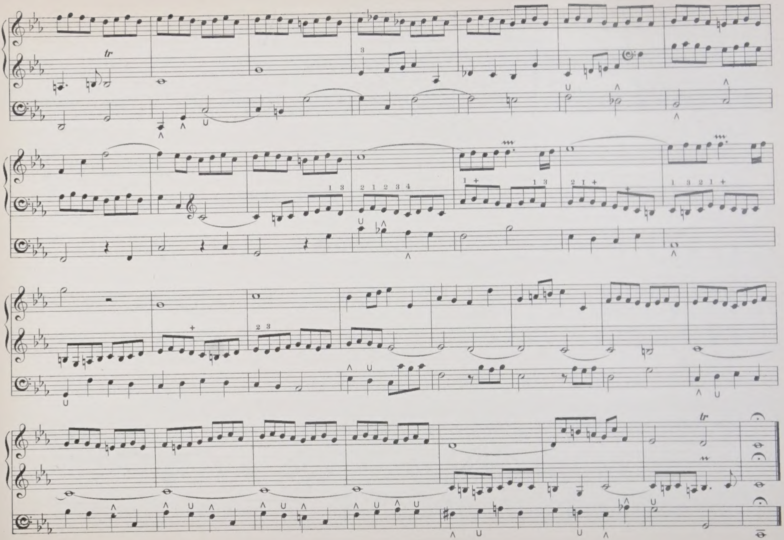
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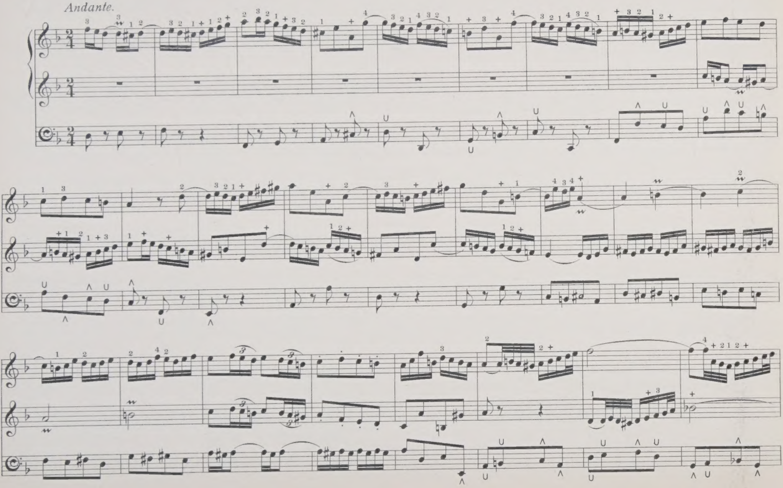
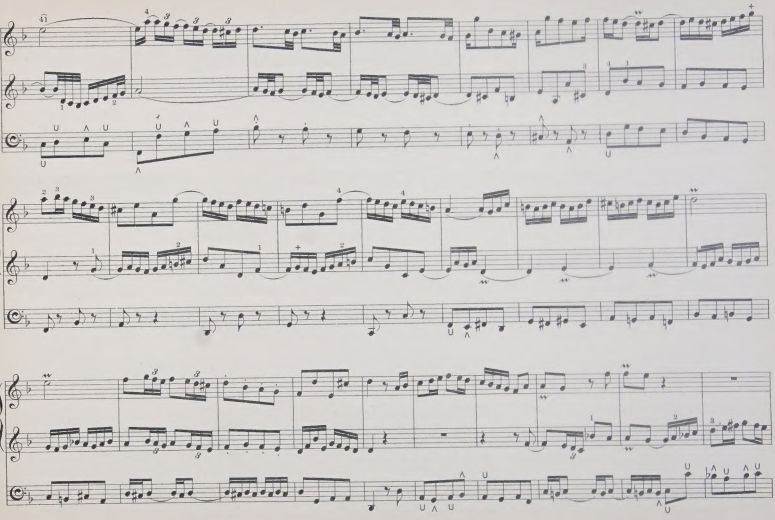
SONATA III.

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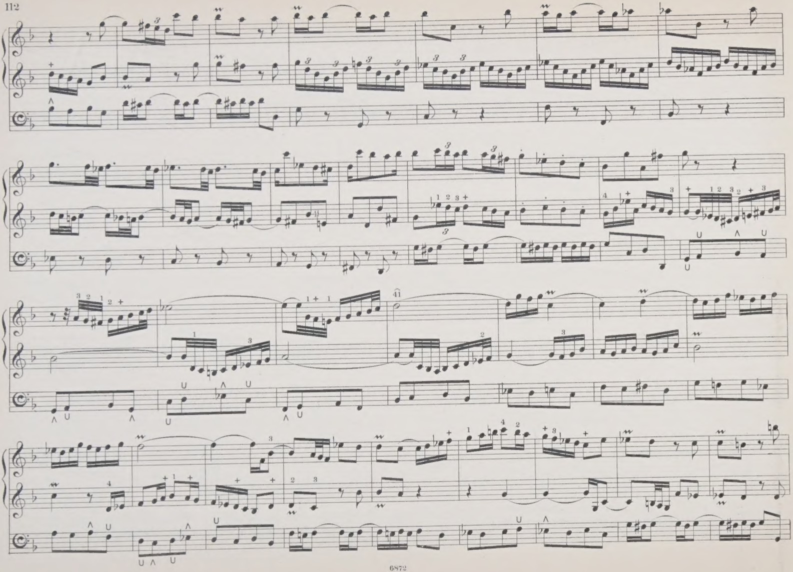
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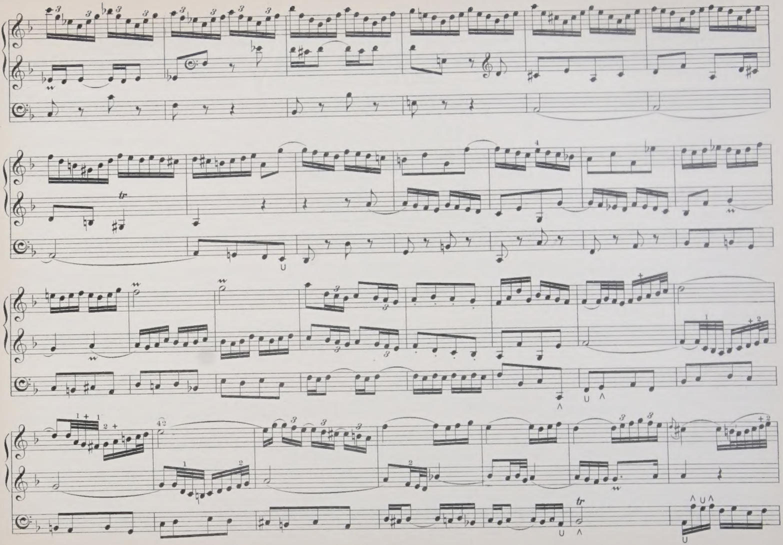

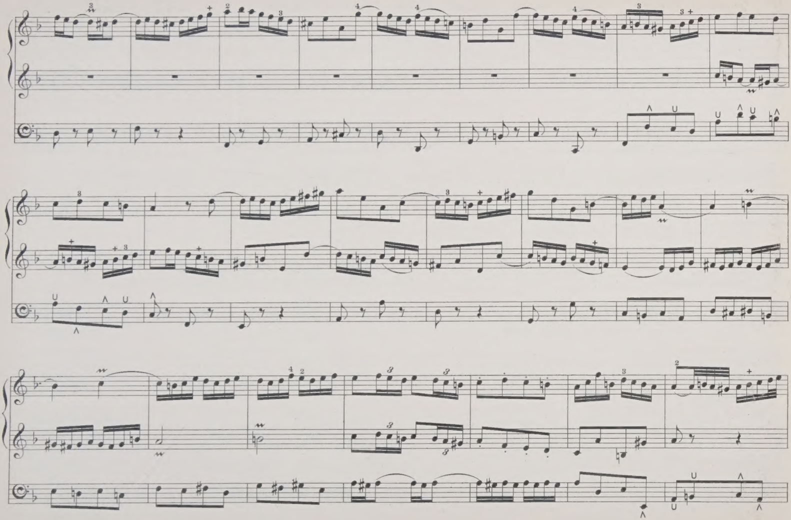

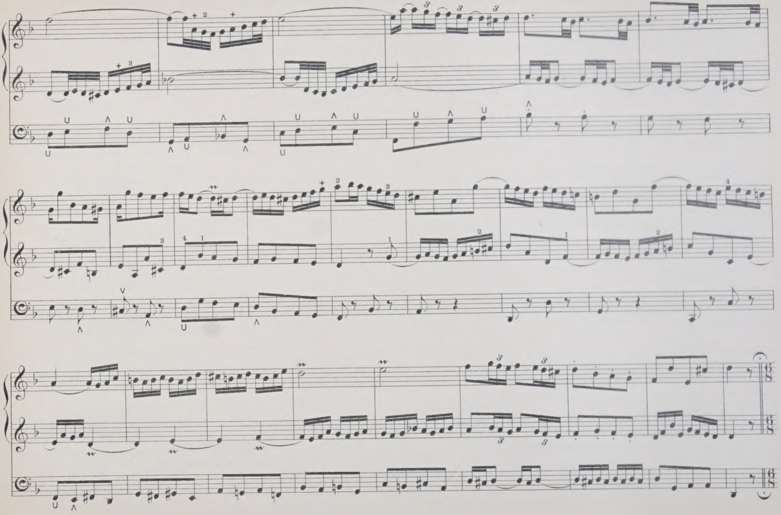
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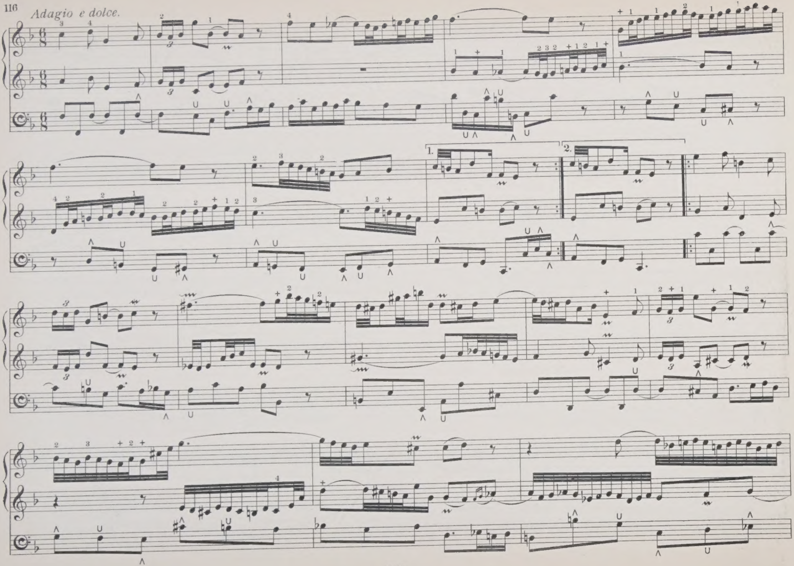
Adagio e dolce.
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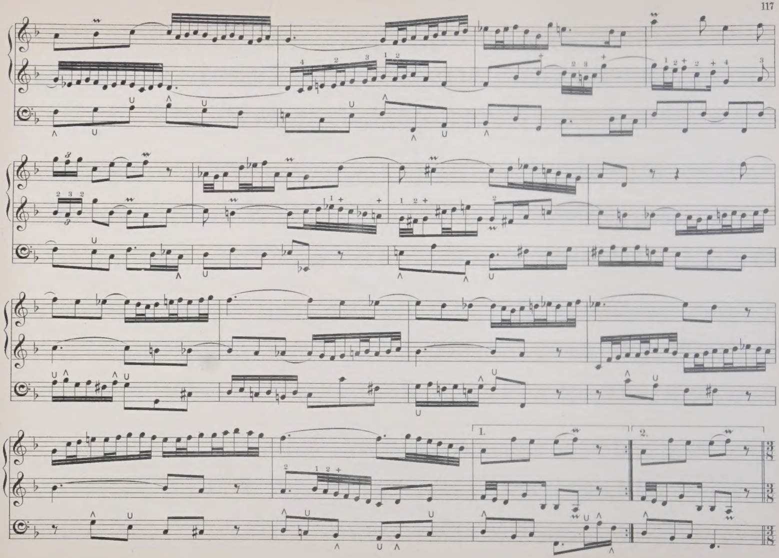
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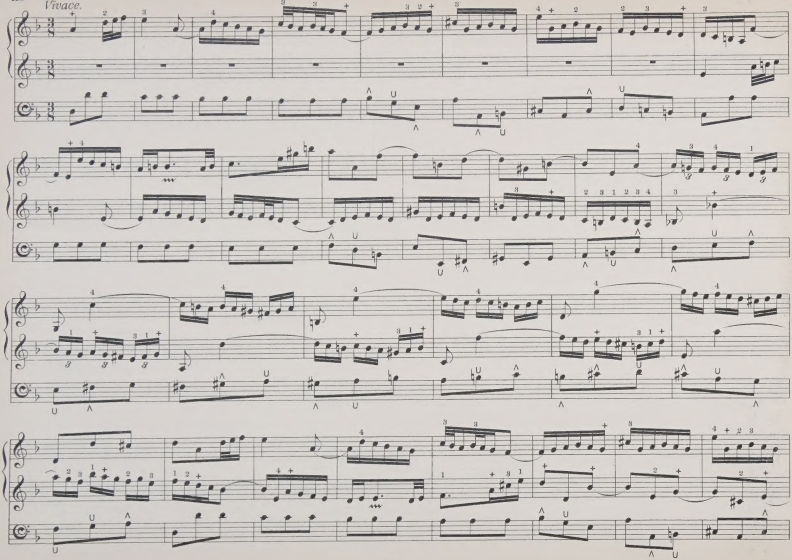
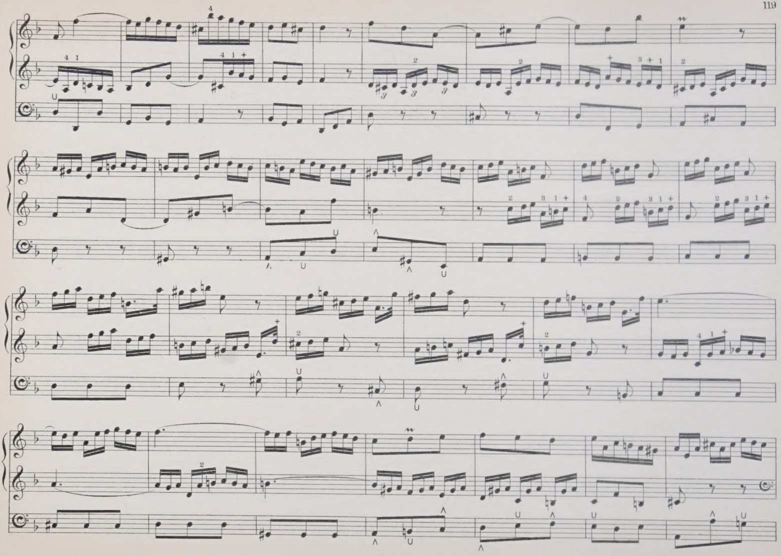

Vivace.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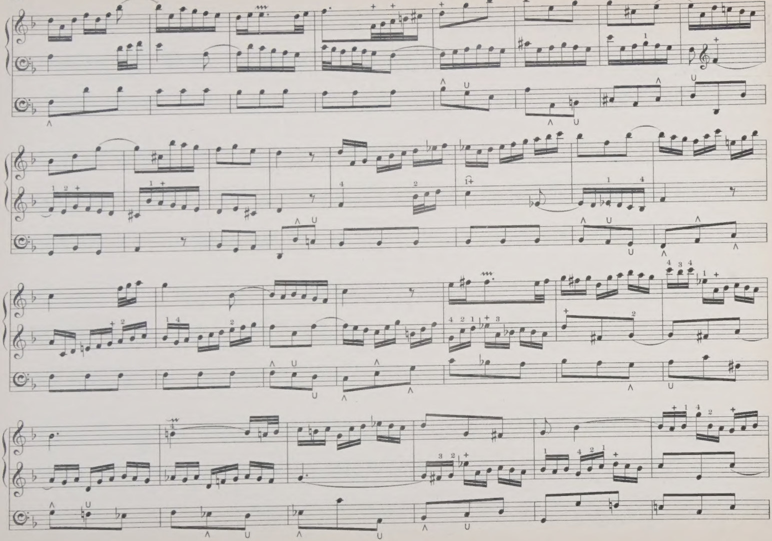
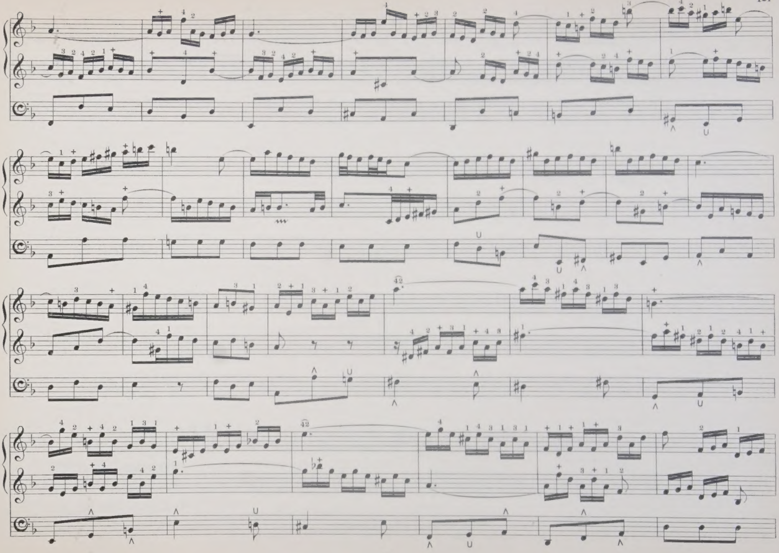
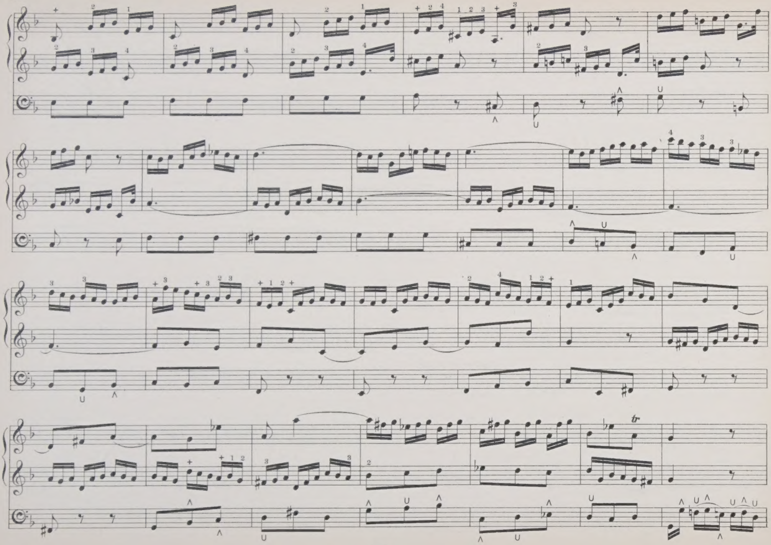
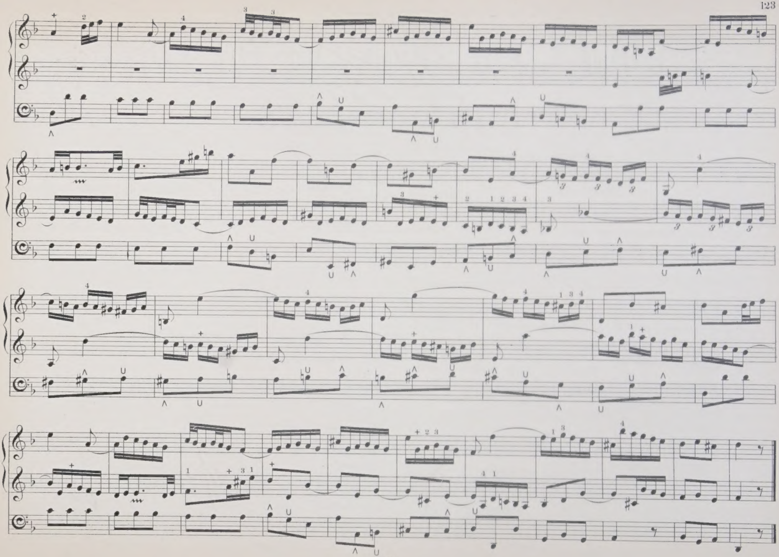








Original Compositions for the Organ

BY

HENRY SMART

No.		s.	d.
1.	CHORAL WITH VARIATIONS	1	6
2	TWO TRIOS	1	6
3.	GRAND SOLEMN MARCH IN E FLAT	2	0
4.	ANDANTE. No. 1, IN G MAJOR	1	6
5.	ANDANTE. No. 2, IN A MAJOR	1	6
6.	ANDANTE. No. 3, IN E MINOR	1	6
7.	SIX SHORT AND EASY PIECES. Nos. 1 AND 2	1	6
8.	Do. Do. „ 3 AND 4	1	6
9.	Do. Do. „ 5 AND 6	1	6
10.	AIR WITH VARIATIONS & FINALE FUGATO....	3	0
11.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 1 TO 4	2	6
12.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 5 TO 8	2	0
13.	TWELVE SHORT & EASY PIECES IN VARIOUS STYLES. Nos. 9 TO 12	2	6
14.	PRELUDE IN A AND POSTLUDE IN C	1	0
15.	PRELUDE IN E FLAT INTRODUCTORY VOLUNTARY IN B FLAT ANDANTE GRAZIOSO	1	6
16.	POSTLUDE IN D....	1	6
17.	TWELVE SHORT INTERLUDES	1	6
18.	MARCH IN G	1	0
19.	EASY PRELUDES. No. 1, IN F; No. 2, IN G	1	0
20.	MINUET IN C	1	6
21.	FESTIVE MARCH IN D	1	6
22.	POSTLUDE IN E FLAT	1	6

LONDON: NOVELLO AND COMPANY, LIMITED
AND
NOVELLO, EWER AND CO., NEW YORK.

PREFACE.

REFERENCE may be made to the Preface in the Fourth Book of this Work for general remarks on the Sonatas or Organ Trios and their treatment. Here such observations are offered on the works contained in this Fifth Book as may, it is hoped, assist in the analysis of the several movements.

SONATA IV. ADAGIO E MINOR C consists but of four bars and is of a purely introductory character.

VIVACE E MINOR 3-4 is almost entirely built on the initial theme which is first imitated at the octave. A perfect close in B minor is reached at bar 21. A fragment of the leading idea is now varied and worked at the fifth below. At bar 27 the theme is led in the key of A minor. At bar 40 the treatment resembles that at bar 27, with the usual exchange of parts.

ANDANTE D MAJOR C. This conveniently divides thus:—Bars 1—14, 14—24, 24 to end. Bars 1—14, theme worked at unison. Relative major (D) reached through perfect cadence. There has occurred a previous perfect cadence in F sharp minor at bar 11, where a new motive occurs on a sequential bass. The germ of this figure is at bar 14 reversed, as is also the figure in the bass, and serves to carry on the movement until bar 24, where the theme is resumed in E minor. The remainder of the Andante consists almost entirely of the reproduction of previous matter.

UN POCO ALLEGRO E MINOR 3-4. This is conducted on fugal principles. Bars 1—8 sub., 9—16 ans., 21—28 modified subject on pedal, 28—35 sequential episode, 36 sub. in major, 44 ans., 60 sub. A minor with new counterpoint, 68 sub. E minor, 80 sub. in pedal, coda. Comp. 87, &c., with 28.

SONATA V. ALLEGRO C MAJOR 3-4. This movement divides thus:—bars 1—51, 51—105, 105 to end. Bars 1—51 are developed from the principal idea and its tributaries. A Perfect Cadence in the dominant is reached at bar 17; the previous matter is repeated in new key. At bar 28 a series of sequential imitations begin, at bar 35, new idea (left hand), bar 51 Perfect Cadence in C, completing first division of movement. Bars 51—105 new theme for imitation worked as far as bar 68,where the first motive re-appears incidentally, but leads to repetition of first subject in the key of subdominant (F). This is curtailed, and at bar 84 the new idea of bar 51 is again used. This second working (beginning in the minor) extends to bar 105, where the recapitulation of the first 51 bars occurs and the movement ends.

LARGO A MINOR 6-8 divides thus:—Bars 1—12, 13—41, 41—53. Bars 1—12 theme, imitations, and tributaries, ending by Perfect Cadence in principal key. Bars 13—41, bars 13—21 episode, 21—28 subject and imitation in major, 28—41 episode drawn from figures used at bars 9 and 15, bars 41—53 recapitulation, bar 54 half cadence leading to—

ALLEGRO C MAJOR 2-4. Bars 1—29 principal idea, bars 29—59 second idea worked in imitation, in which the pedal takes part; bar 59 cadence on the dominant (G), bars 59—119 further development of first subject, bar 119 to end, this, beginning in F, repeats in transposed keys the matter of bars 29—59, with the usual change of parts.

SONATA VI. G MAJOR. VIVACE G MAJOR 2-4. Bars :—20 leading theme and its working, ending in principal key—observe, the manuals begin in unison. Bars 20—37 new motive, 37—53 an arpeggio figure which is subsequently varied, bars 53—72 principal subject and imitations ending in dominant, bars 73—85 principal subject in canon at two bars, bars 85—100, note affinity with bars 37—53; bar 100 principal theme resumed, but varied; bars 125—136 first subject in canon, compare 73—85; bar 137 further variations of bars 37 and 85 leading through dominant pedal (bar 150) to recapitulation of principal theme (1—20).

LENTO E MINOR 6-8. The only point to which attention is called in the first half of this movement is the sequential figures in the Bass (bars 11—13 and 14—15), both evidently deduced from the first bar of the melody. The second part begins with a new motive, bars 17—24, connection with the earlier part is maintained by the use of a figure in the Bass, bars 21—24, which is another variation of the first bar of the melody. Bars 24 to end is recapitulation of the first part of the movement.

ALLEGRO G MAJOR C. Bars 1—18 first subject ending in principal key, 19—31 new motive, 31—52 stretto-like use of fragments of principal subject, bar 52 recapitulation, beginning in subdominant, slightly expanded to regain original key; bars 67—77 correspond with bars 8—18.

It is interesting to mention that the Adagio and Vivace in E minor of Sonata IV. originally stood as an Instrumental Interlude at the beginning of the second part of the Church Cantata, "Die Himmel erzählen." It is there assigned as a Trio for oboe d'amore, viola di gamba, and continuo. The viola di gamba part is chiefly an octave lower than the middle part of the Organ Trio, but it also underwent other changes when incorporated in the Sonatas.

There is some ground for believing that the Largo in A minor of Sonata V. once formed an intermediate movement to the Prelude and Fugue in C major (No. 4, Book III., of the present edition), and in the same way, that the Lento in E minor of Sonata VI. was once interposed between the great Prelude and Fugue in G major. Further information on these points will be found in Spitta's "Life of Bach," and also in the Preface to Vol. XV. of the Bach Society's issue.

Book V.

SUGGESTED RATE OF THE SEVERAL MOVEMENTS.

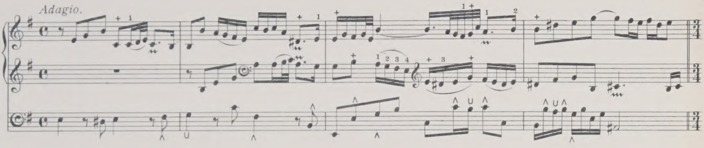
Sonata IV.	Adagio ♪=84. Vivace ♩=88.	Andante ♪=96.	Un Poco Allegro ♪=108.
Sonata V.	Allegro ♩=88.	Largo ♪=76.	Allegro ♩=96.
Sonata VI.	Vivace ♩=96.	Lento ♪=76.	Allegro ♩=92.

September, 1885.

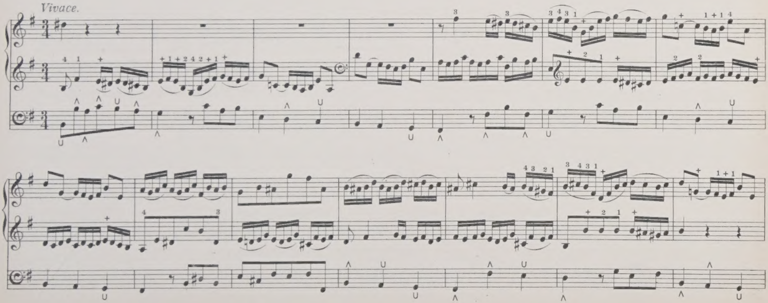
J. F. B.
J. H.

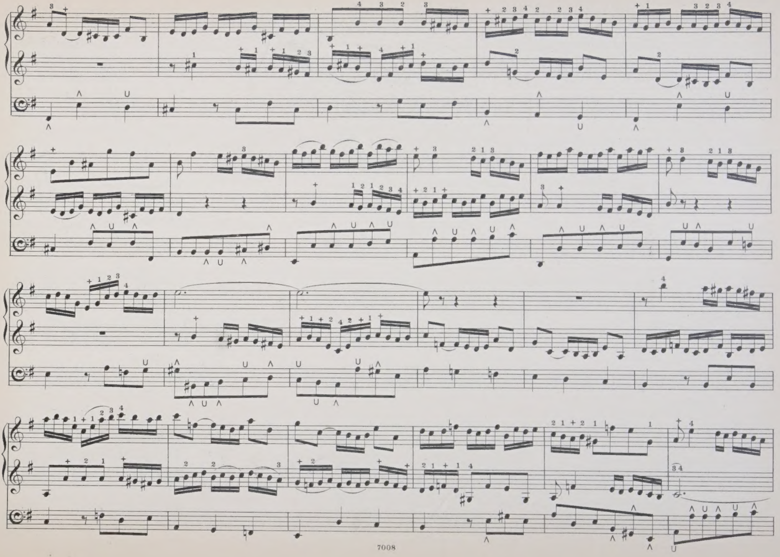
SONATA IV.

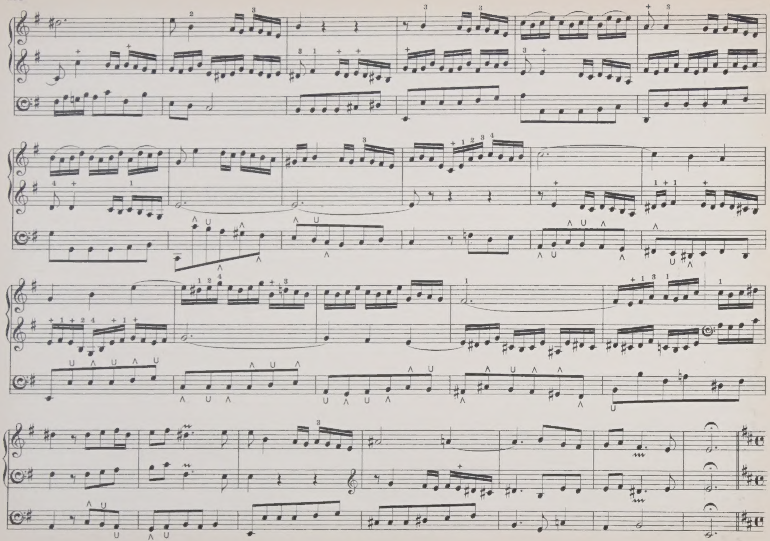
Adagio.



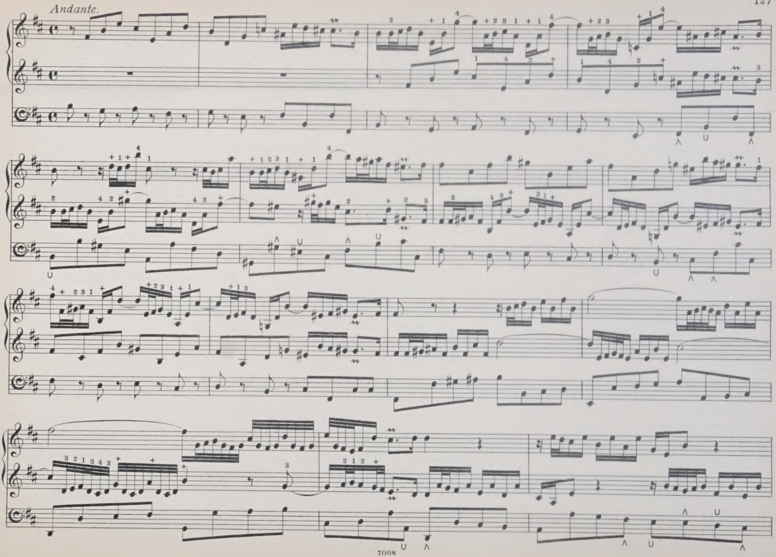
Vivace.

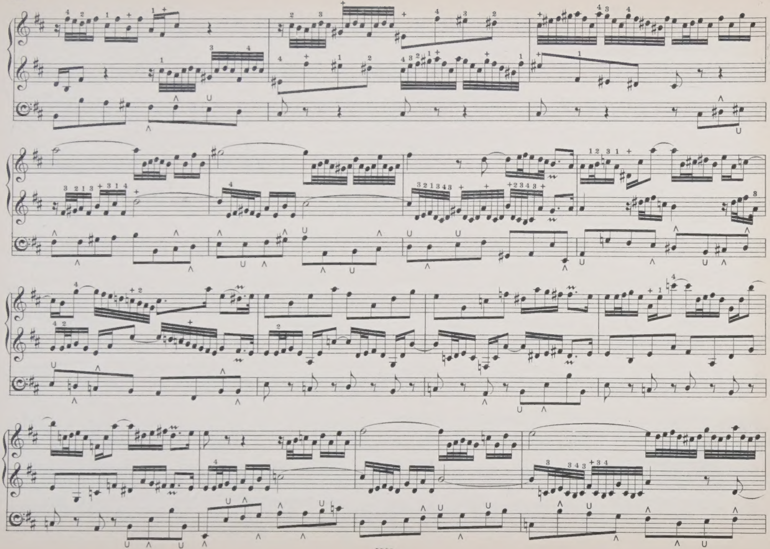


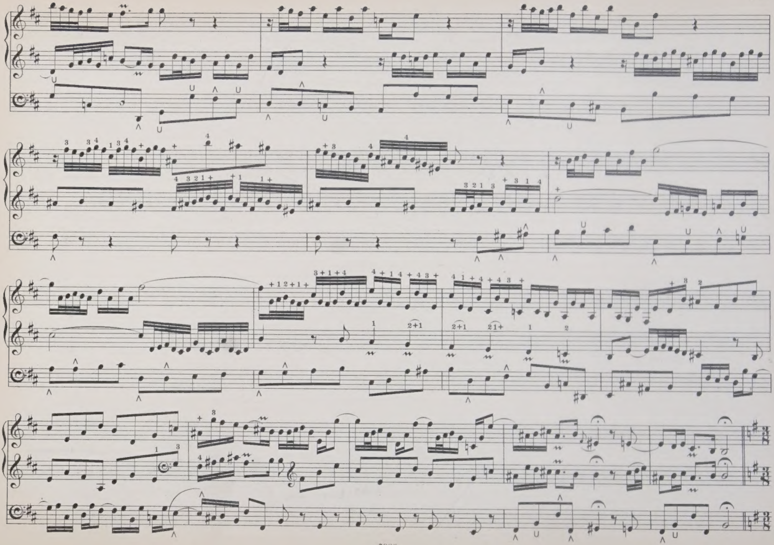




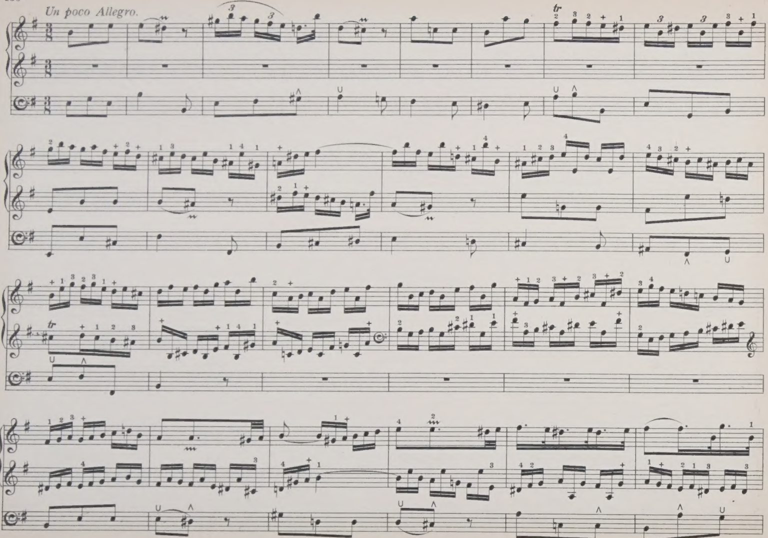
Andante.

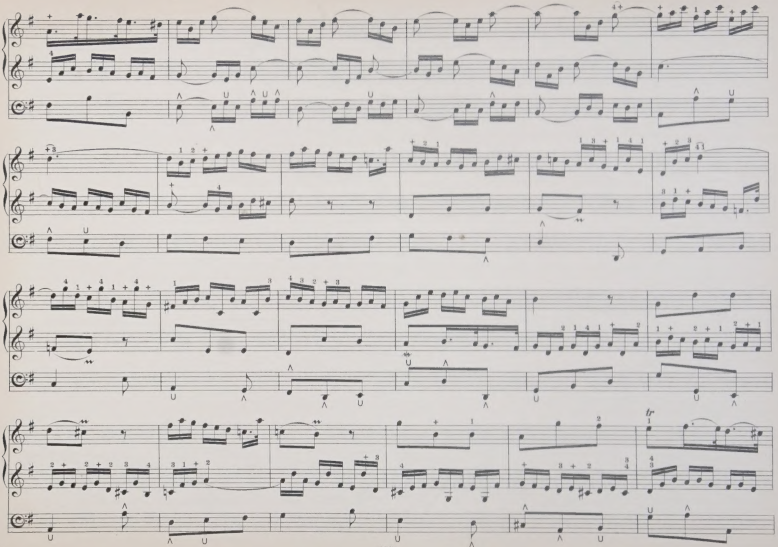






Un poco Allegro.

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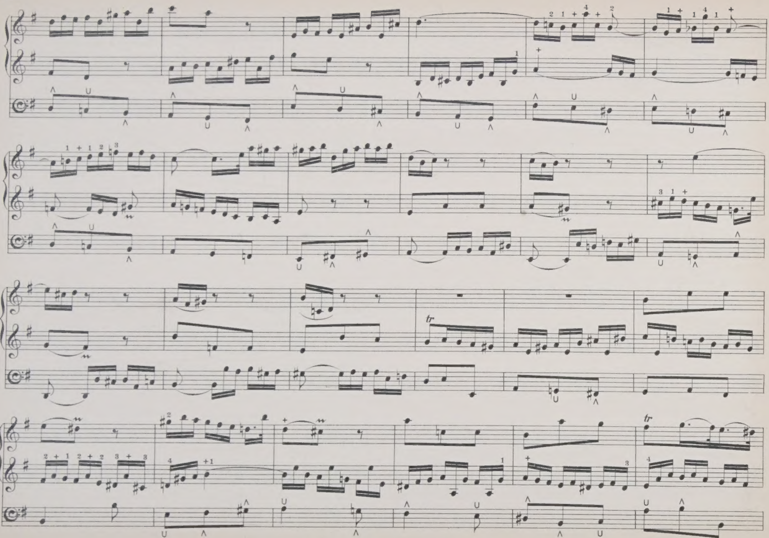
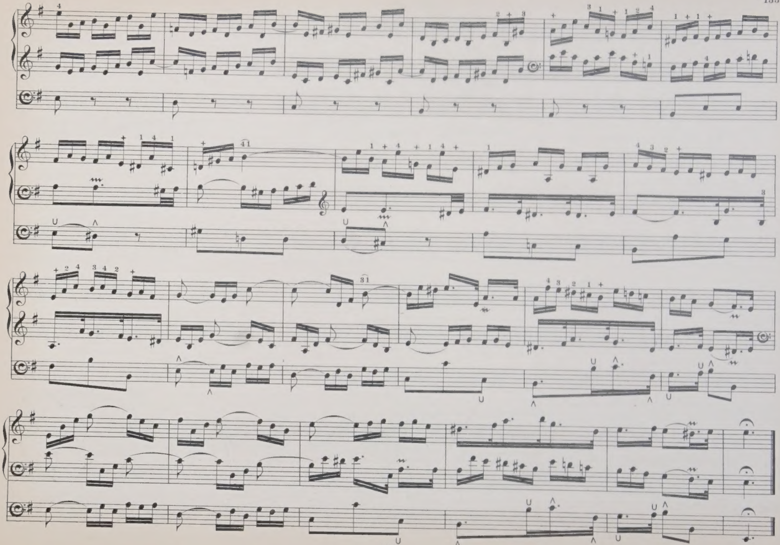
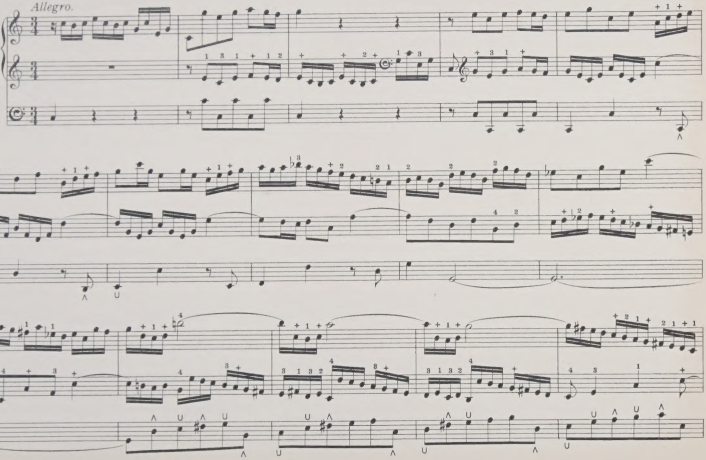
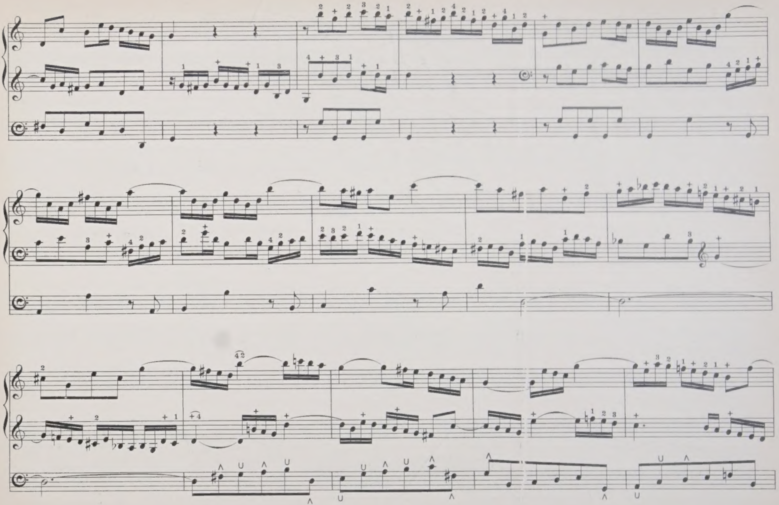
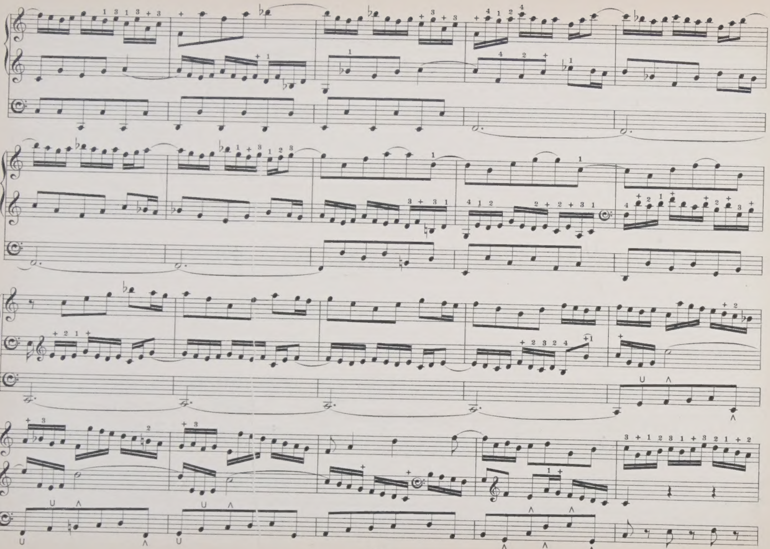


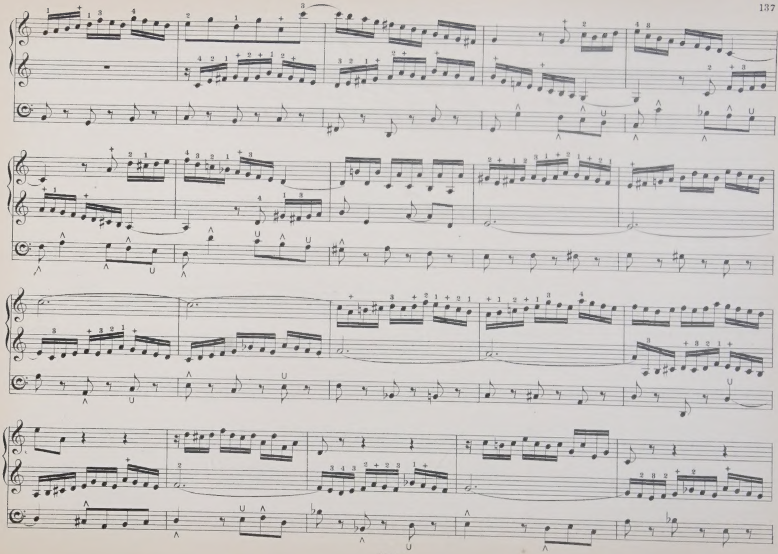


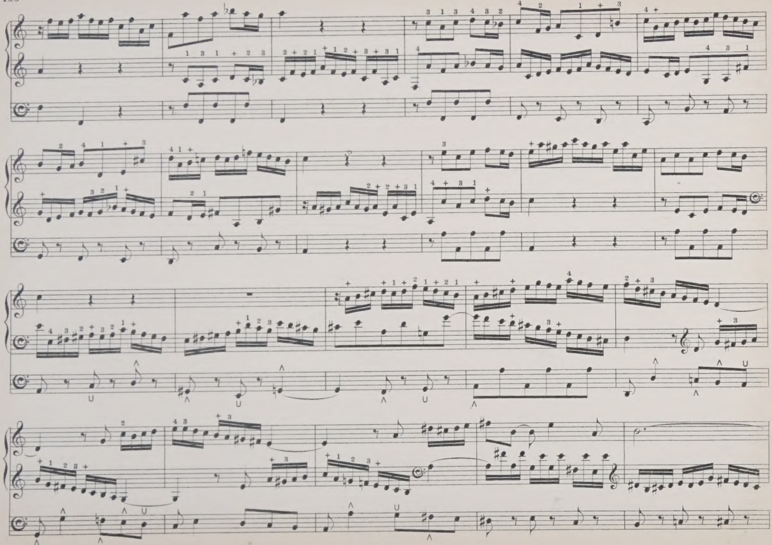
SONATA V.

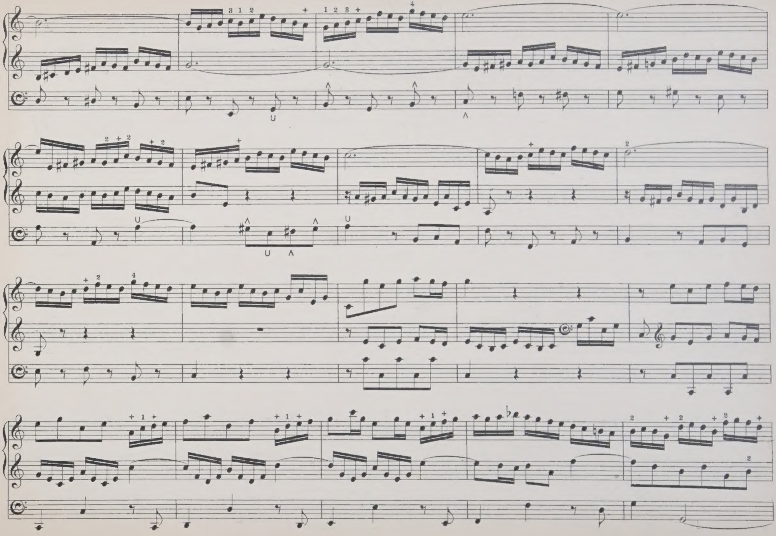


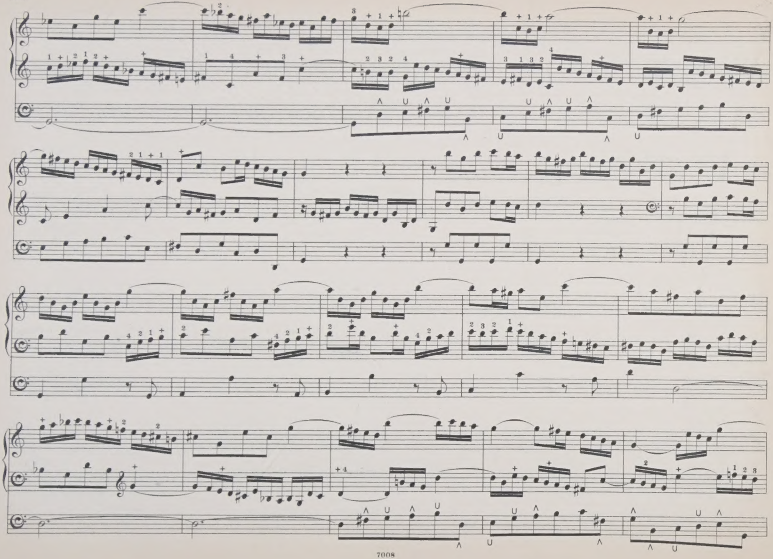


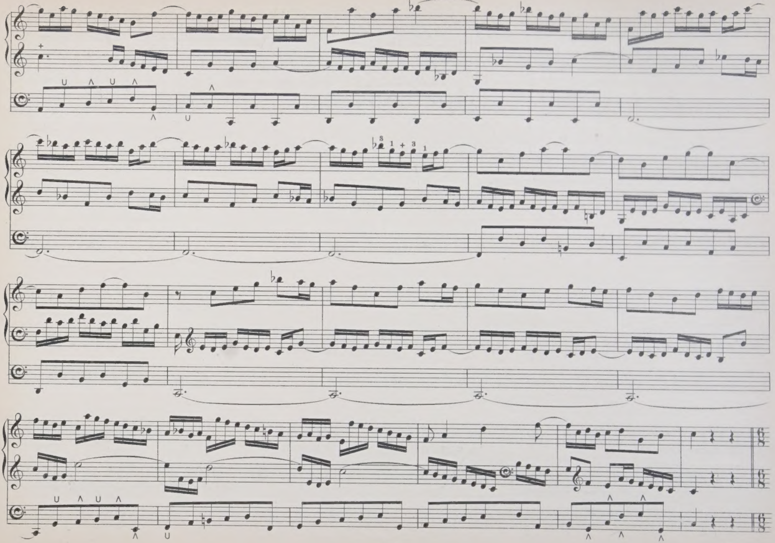




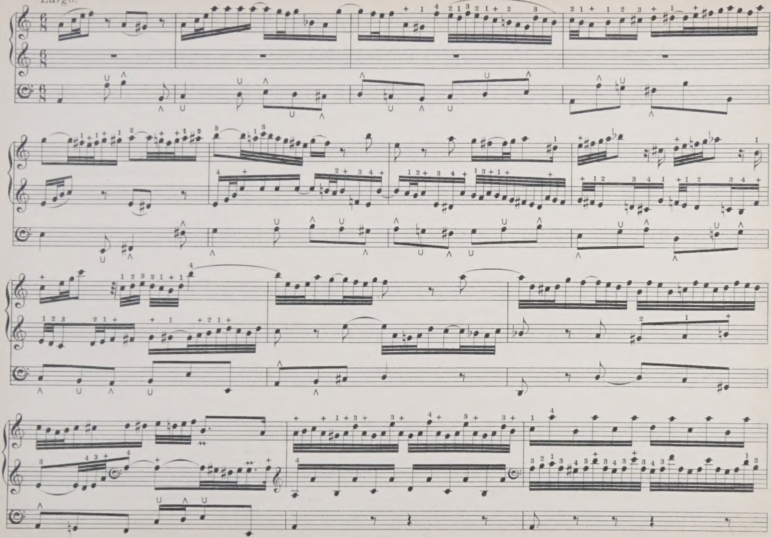


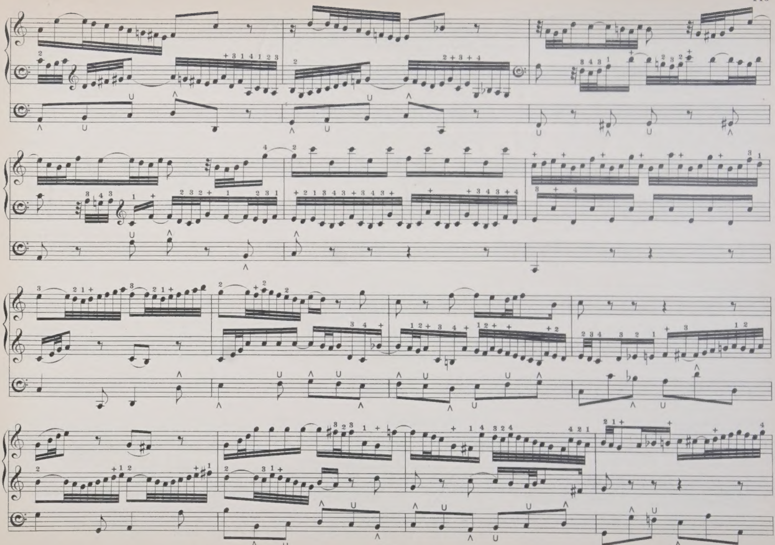


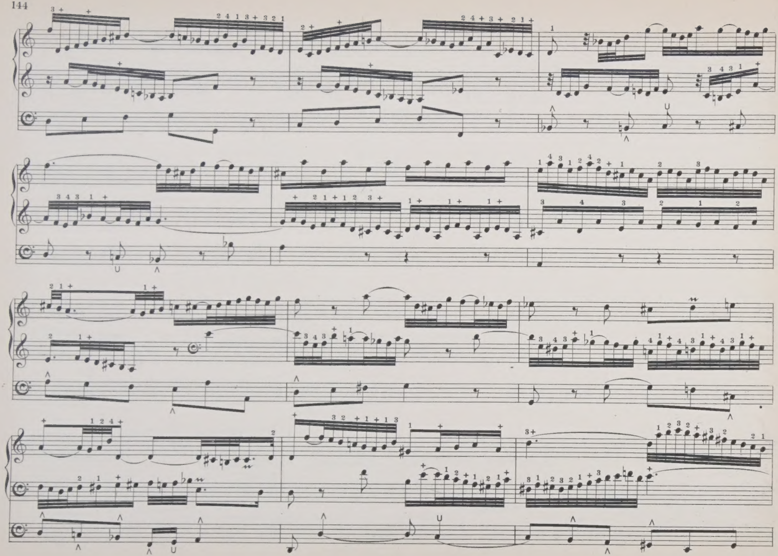


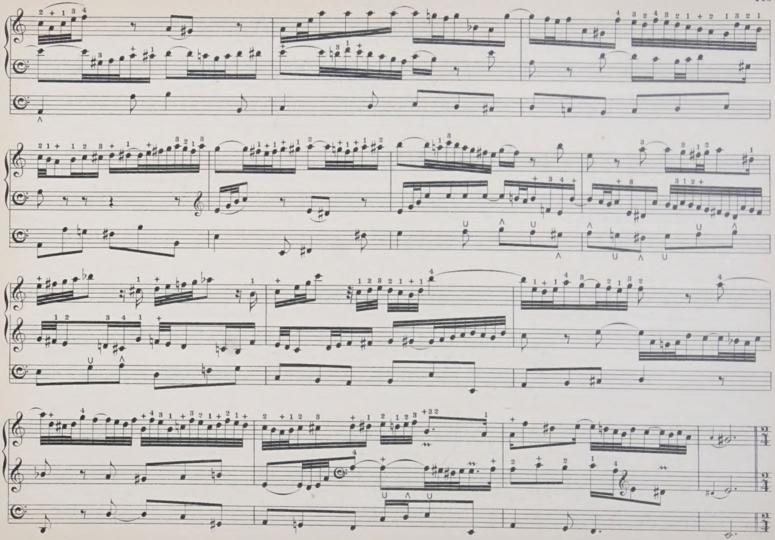


Largo.

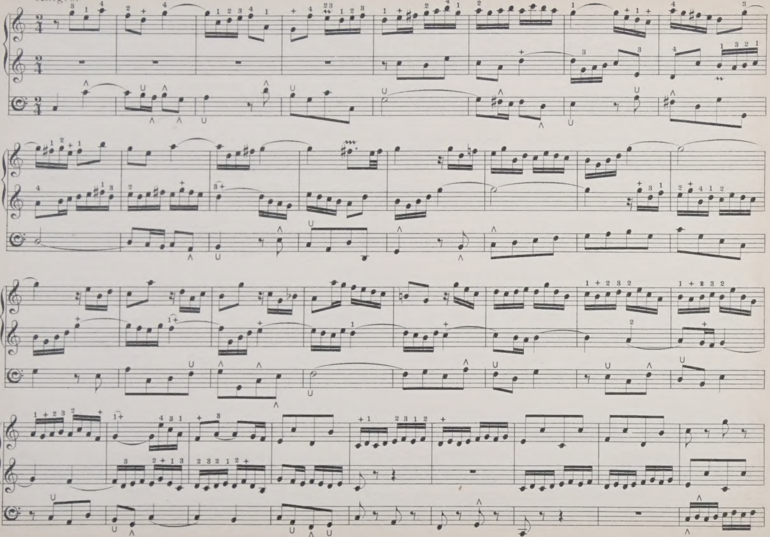


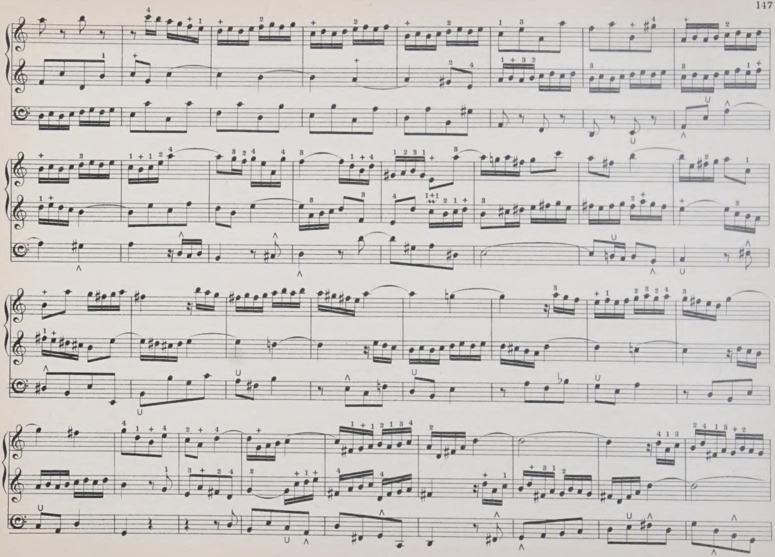


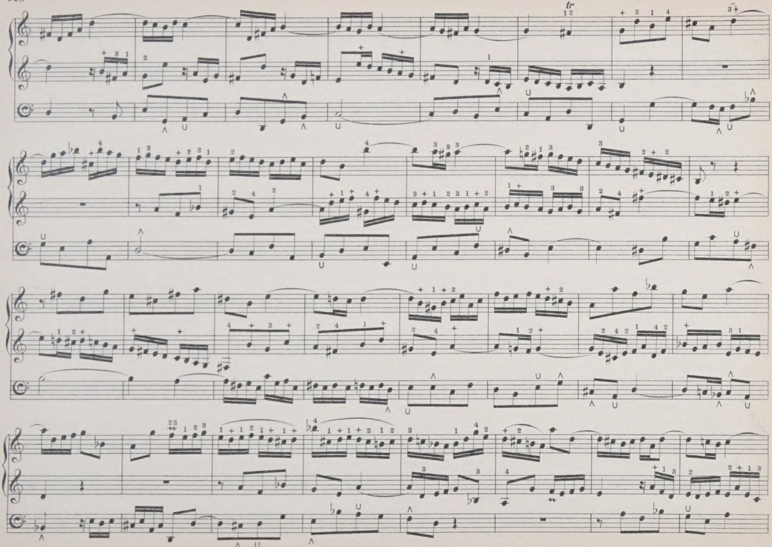




Allegro.



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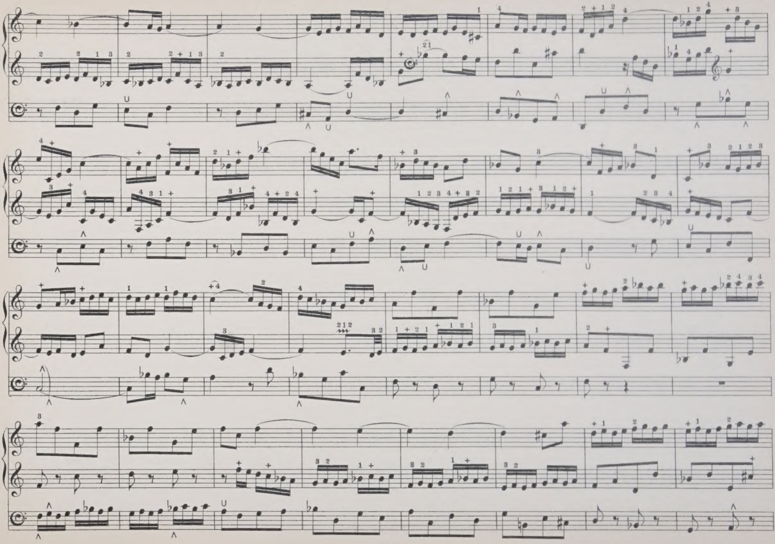

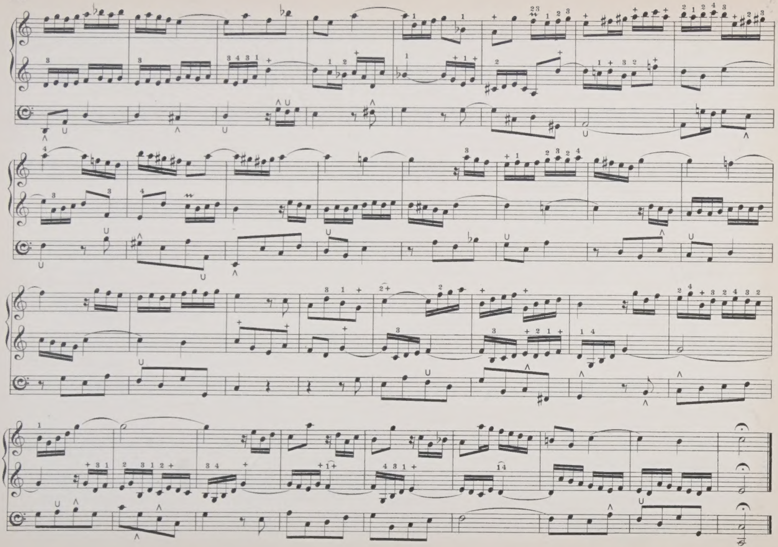

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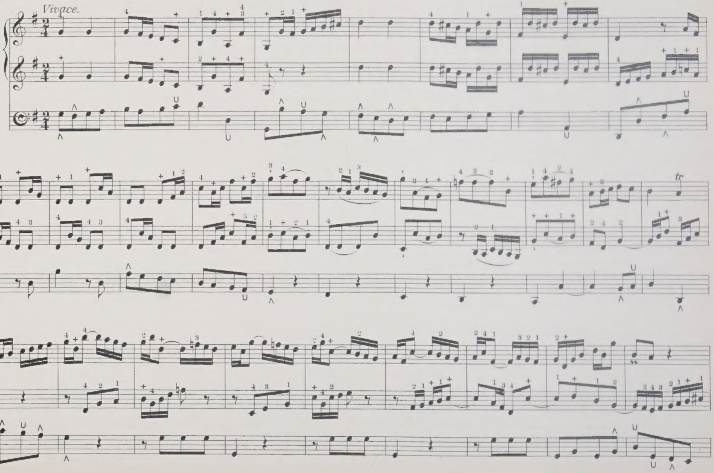

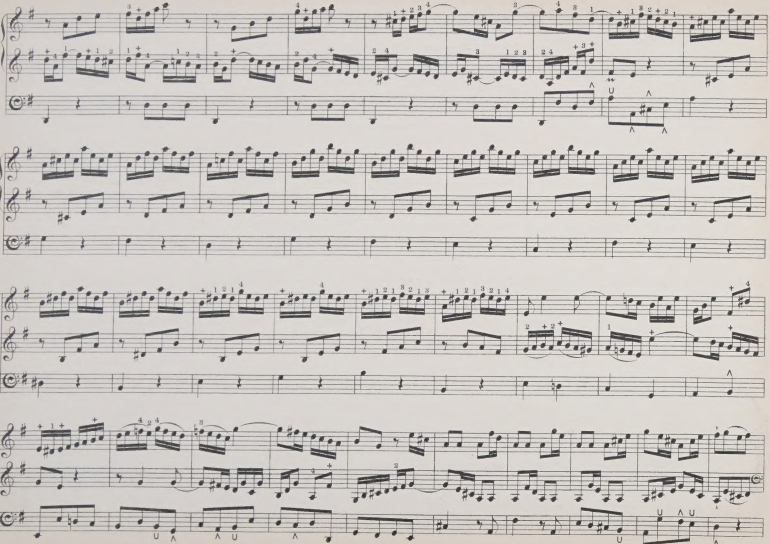

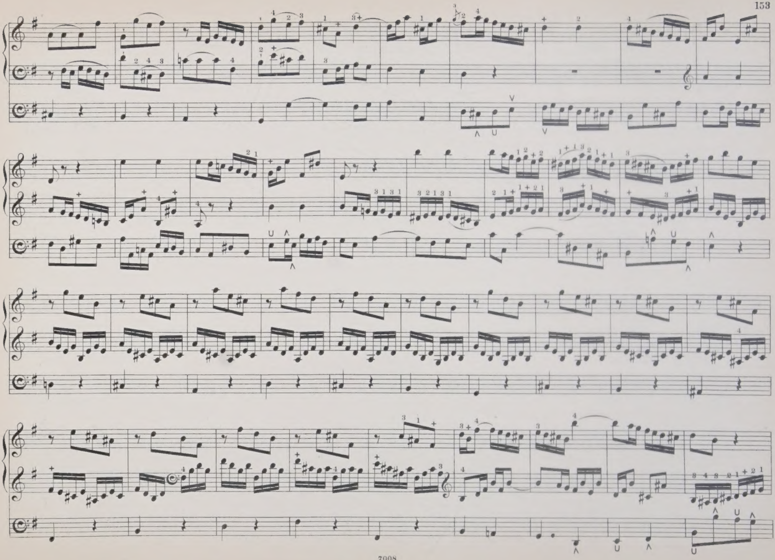

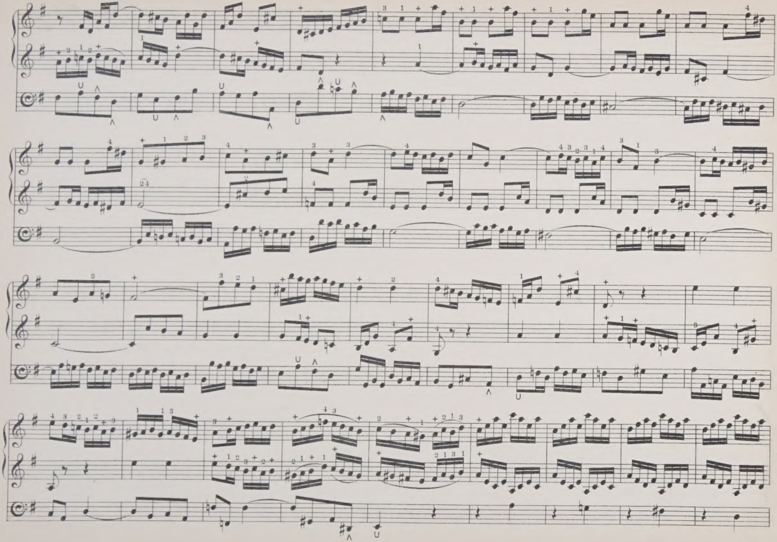

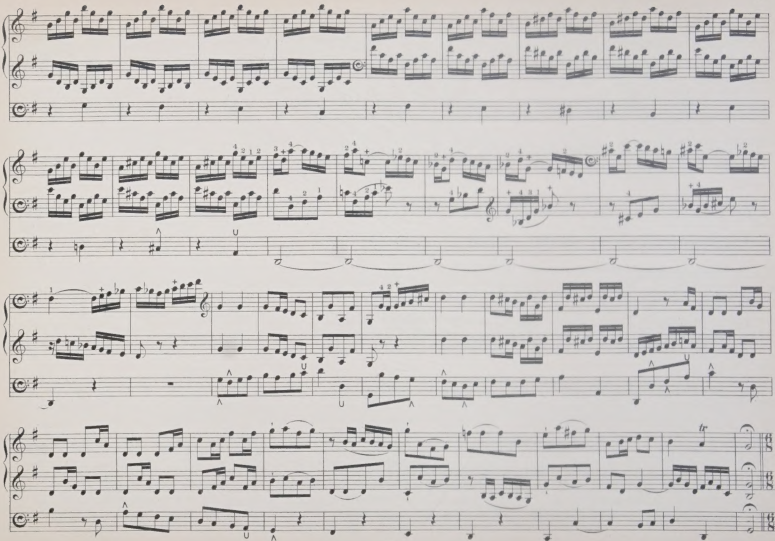
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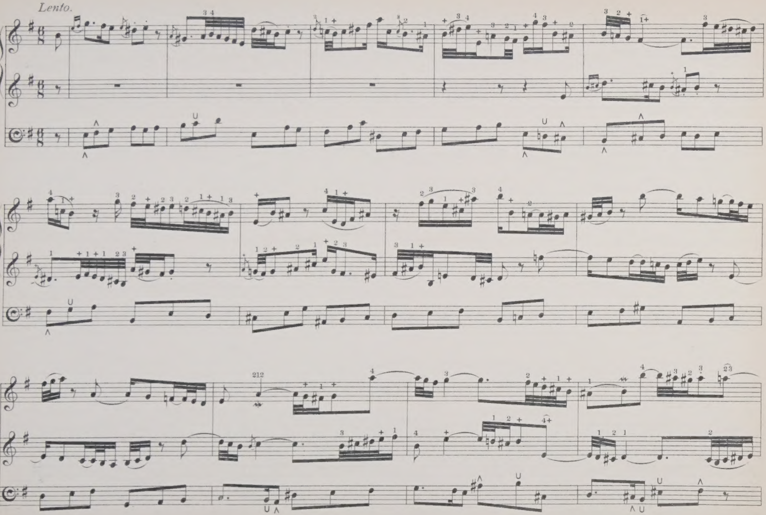
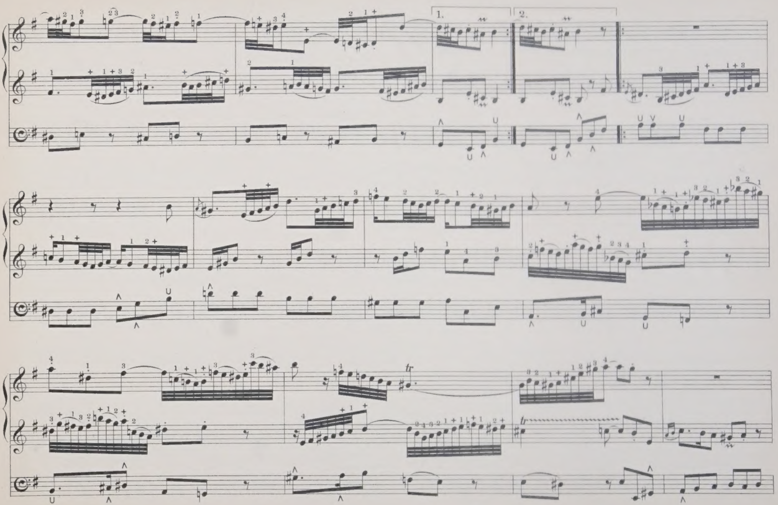
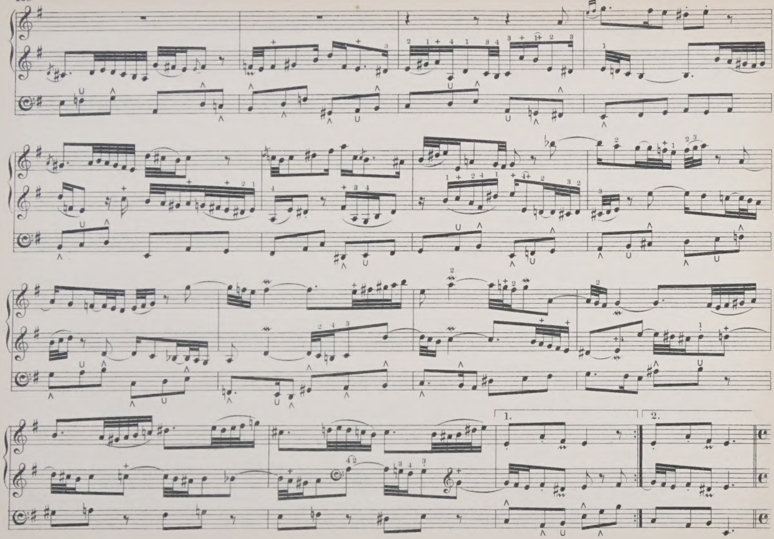
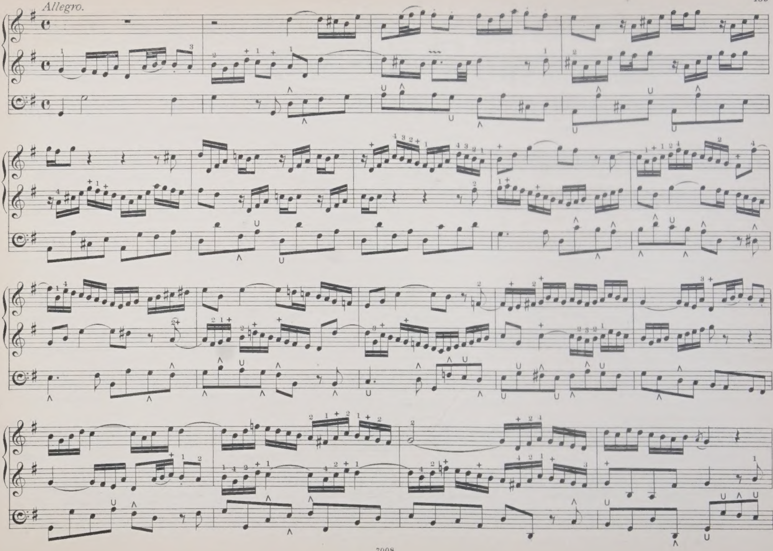
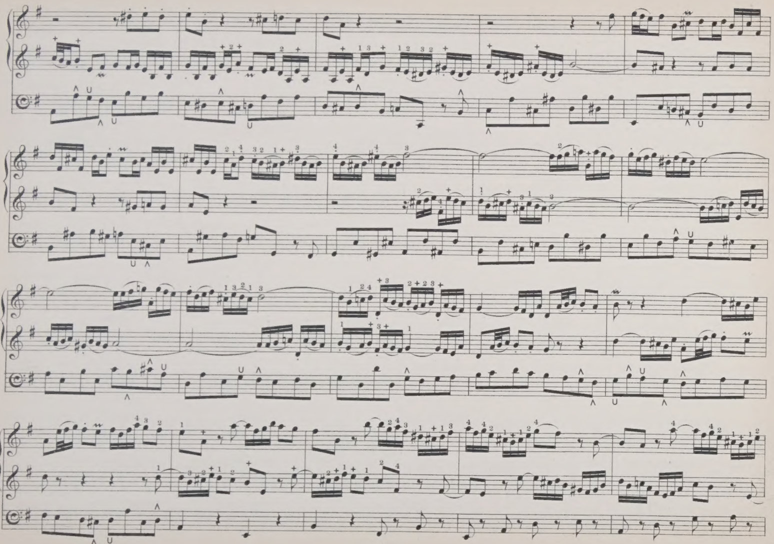
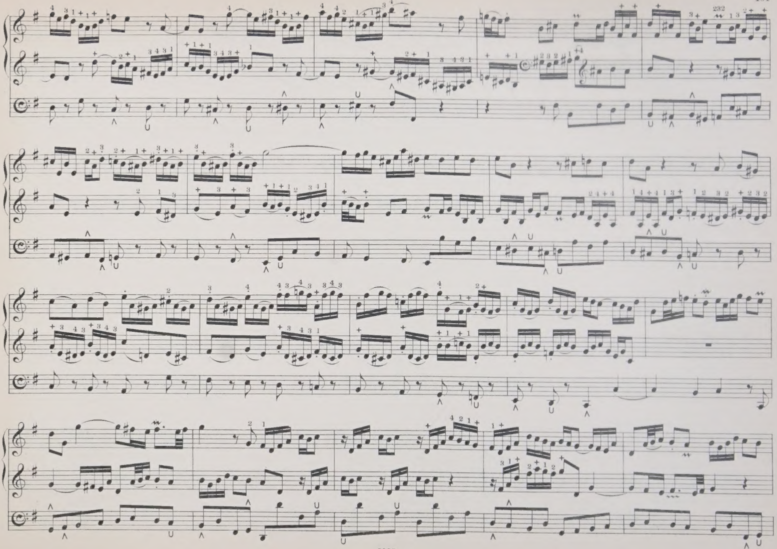

Lento.

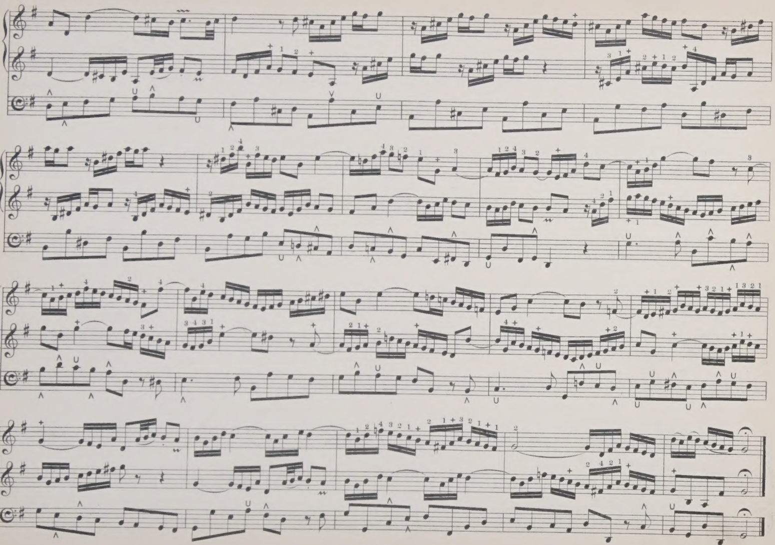

1.
2.
tr
tr


1.
2.


Allegro.







THE

ORGAN WORKS

OF

JOHN SEBASTIAN BACH

EDITED BY

J. F. BRIDGE, Mus. Doc., Oxon., & JAMES HIGGS, Mus. Bac., Oxon.

Vol. II.

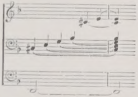
Book VI.—Toccata, Preludes, and Fugues. Price 3s.

London: NOVELLO AND COMPANY, Limited
AND
NOVELLO, EWER AND CO., NEW YORK.

PREFACE.

The Compositions selected for the present book of Bach's Organ Works, are among those most widely known and most generally admired. The text mainly follows the Griepenkerl (Peter's) Edition, except in a few cases where the later edition of the Bach Society of Liepzic is manifestly more correct. The most important of these variations are mentioned below in connection with each individual work. In offering indications for the registering and general treatment of these works, we have adopted the plan of marking small letters in the text as reference to the suggestions printed as foot-notes at the bottom of each page. We think this method will be found more convenient than printing the proposed combinations in more immediate connection with the text, a plan that would be convenient enough if all Organs agreed in their contents, and if similar combinations always resulted in identical effect; but a plan of positive inconvenience, when a work laid out for performance on a three-manual Organ has to be played on an instrument having only two manuals. It is believed that the treatment suggested may be fairly realised on any Organ of ordinary resource, whether of two or three manuals.

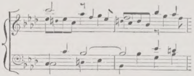
TOCCATA, D MINOR.—The first and last part of this Organ piece present massive harmonies in contrast with brilliant passages of octaves and single notes, and demands corresponding variety of tone in performance. The Arpeggio Chord in bar 3 is in the Bach Society, and some other, Editions printed thus—



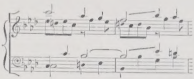
a form which well indicates the extreme deliberation with which the Arpeggio should be played. The same method should also be observed in bar 10. Places in which we have preferred the better reading of the Bach Society Edition in this Toccata, are page 2, bar 14; and page 6, bar 3.

PRELUDE AND FUGUE, D MAJOR.—This Prelude divides into three parts (*a*) The Introduction; (*b*) The Prelude Proper; (*c*) The Concluding Adagio, with its Double Pedal. The first eighteen bars, introduced by an ascending scale on the Pedal, requires clean and distinct delivery. At bar 10 a figure of dotted notes commences, demanding crisp and exact performance, this afterwards developes into groups of demi semiquavers leading through a brilliant scale to a chord of D major. The Allabreve has quaver movement throughout, and is largely built upon sequential suspensions. In the course of the Allabreve a reiterated crotchet becomes a feature of marked importance (see page 11, bars 17-19); at bar 29-30 this reiteration assumes a dialogue form; at page 13, bar 3, this is divided into quavers. The success of the final *Adagio* will depend very much upon securing a proper balance between Manual and Pedal. Two of the most important deviations from the text of the Griepenkerl Edition will be found at page 13, bar 18; and page 20, bar 11.

THE PRELUDE AND FUGUE IN F MINOR was almost unknown until printed by Griepenkerl, from a MS. by Drobbs, a pupil of Kittle, who himself had been a pupil of the great Sebastian. Both Prelude and Fugue appear in almost identical form in the Bach Society and Peter's Edition. In two places there are slight grammatical blemishes in the shape of two pairs of consecutive fifths (see page 24, bars 20-21; and page 25, bar 25). So much confusion has been introduced into the text of important works, by Editors allowing themselves to correct and amend (?) their Author's text (Bach's Forty-eight Preludes and Fugues is a conspicuous example), that we have refrained from incorporating in the text a new and probably correct reading kindly suggested by Dr. F. E. Gladstone, who thinks the parts at page 25, bar 25, should read—



instead of



This reading saves the fifths at present standing between Tenor and Treble.

* "THE PRELUDE AND FUGUE, E FLAT MAJOR, which were published in the third part of the 'Clavierübung,' about 1739, belong to the first years of the last period of Bach's life. They form the beginning and end respectively of that collection, which was properly intended to contain only Organ Chorales. Although so widely separated in position, they have an inward connection which may be seen in the quiet stateliness common to both, and also in the fact that both are in five parts, besides which Forkel expressly testifies to their connection on the authority of Bach's sons. The elaborately constructed Prelude belongs to the Toccata class. And yet, in the portions which are not fugal, there is an individual character which reminds us of Emanuel Bach and Haydn. The Fugue, on the other hand, exhibits in a remarkable degree the Buxtehude form in several sections; in the second and third of these the theme undergoes hardly more than a change in rhythm alone, but its new counterpoint gives it quite another aspect."

The Prelude is expressly marked "pro Organo pleno." The varied contents of the Prelude abundantly prove the expression "Full Organ," at least in this case, to be an expression resembling that of Full Orchestra, not meaning in either case that all the resources of either Organ or Orchestra must be in constant use, but that an Organ or Orchestra of full resource is required for the adequate interpretation of the work.

SUGGESTED METRONOMIC RATE.

Fugue, D Minor	page 4	♩ = 69.	Fugue, D Major	page 14	♩ = 76.	Fugue 𝄵	page 36	𝅗𝅥 = 60.
Prelude, D Major	page 10	♩ = 63.	Prelude, F Minor	page 21	♩ = 54.	„ $\frac{6}{4}$	page 38	♩ = 132.
Allabreve	page 10	𝅗𝅥 = 63.	Fugue, F Minor	page 24	♩ = 112.	„ $\frac{12}{8}$	page 40	♩. = 60.
Adagio	page 13	♩ = 54.	Prelude, E flat	page 28	♩ = 76.			

July, 1886.

J. F. B.
J. H.

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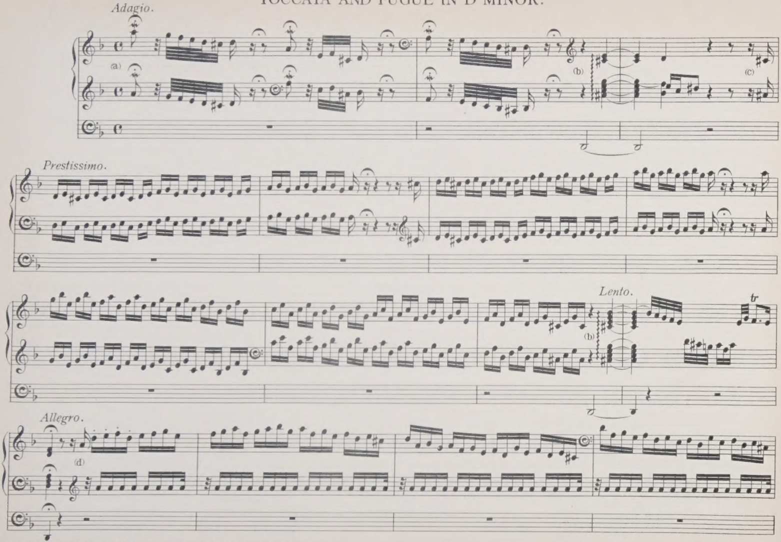
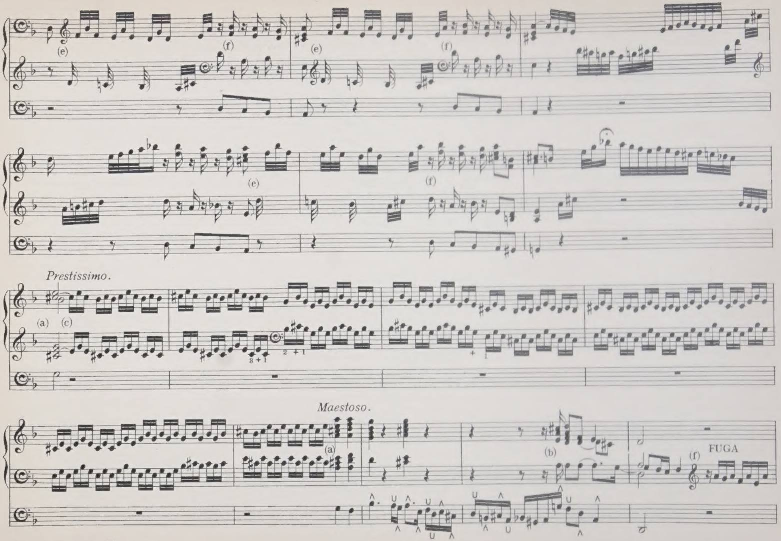
* See Spitta's "Life of J. S. Bach," Vol. III., p. 210.

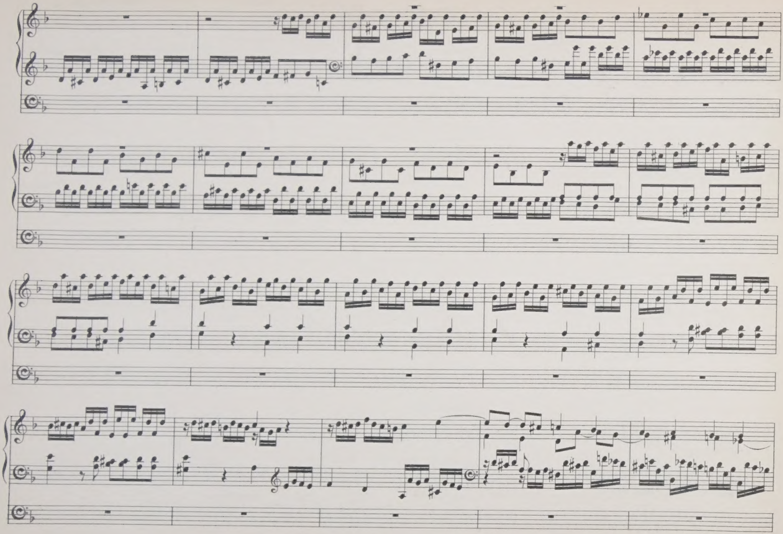
TOCCATA AND FUGUE IN D MINOR.

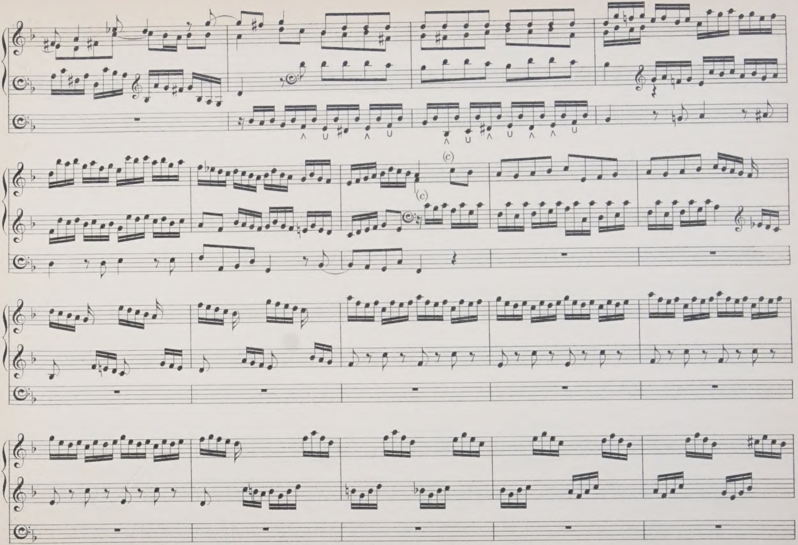

Adagio.
(a)
(b)
(c)
Prestissimo.
Lento.
(b)
tr
Allegro.
(d)

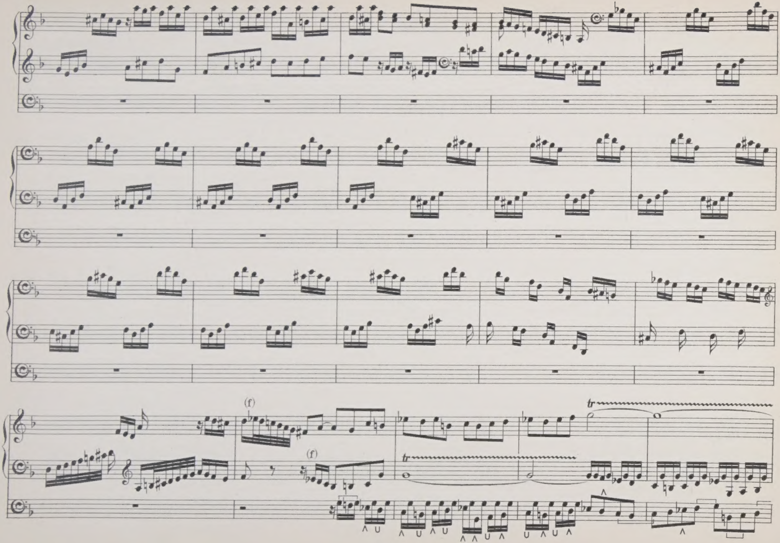
(a) G^t Full. (b) G^t Diap. 16 & 8 f^t (c) Sw. Full. *f* (d) R.H. Choir L.H. Sw.

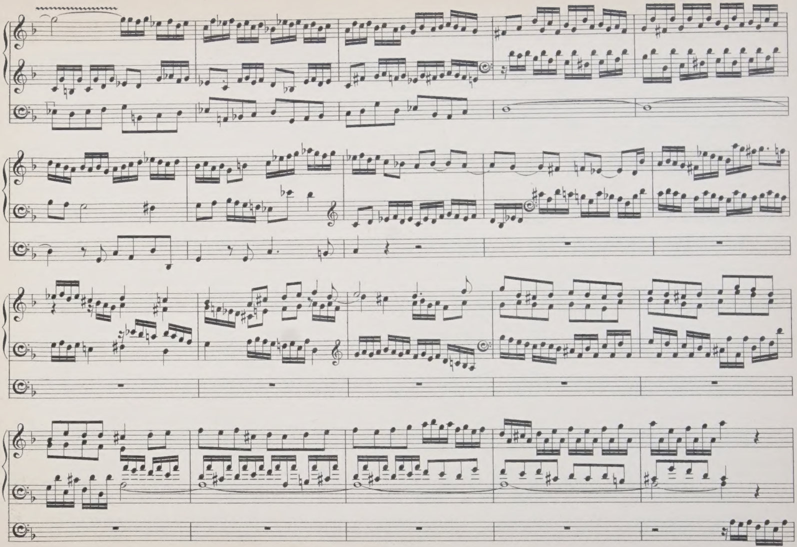

(e)
(f)
(e)
(f)
(e)
(f)
Prestissimo.
(a) (c)
3 + 1
2 + 1
+ 1
Maestoso.
(a)
(b)
(f)
FUGA

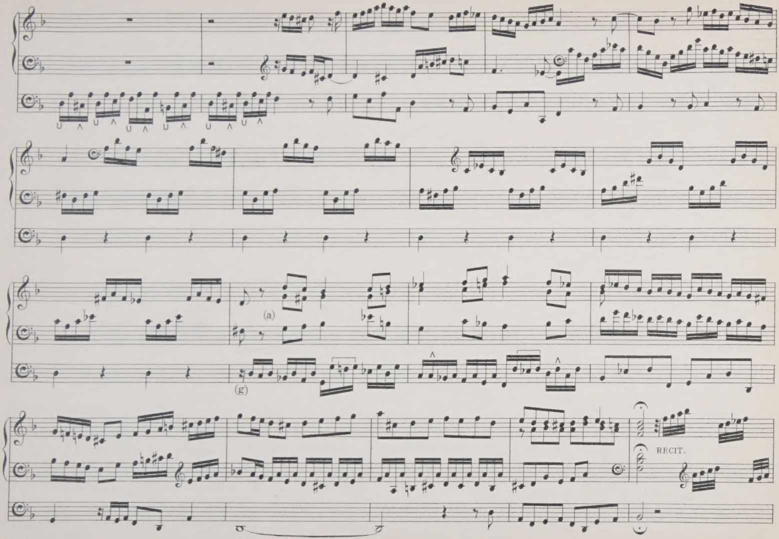
(e) Both Hands Choir. (f) Gt. to Princ.



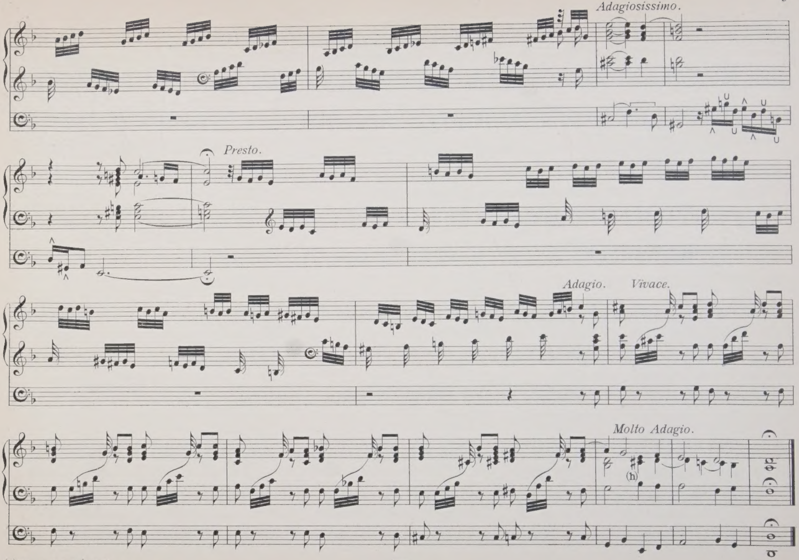

(c)
(c)


(f)
(f)
tr
tr



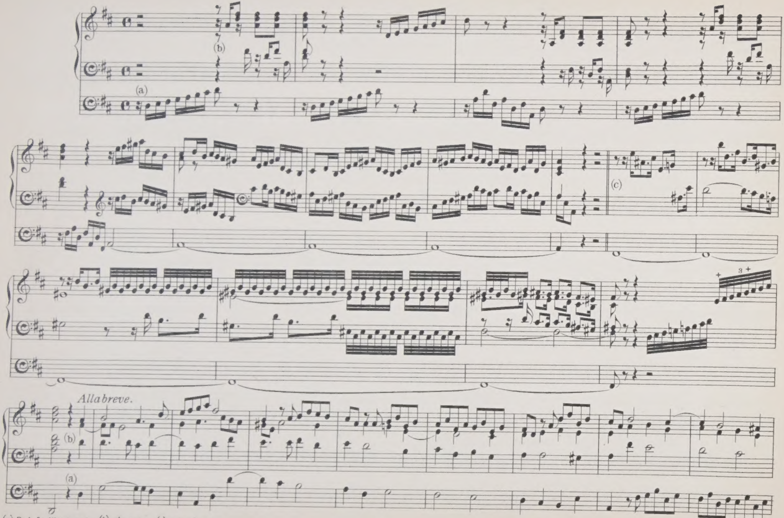


(g) Full Ped.

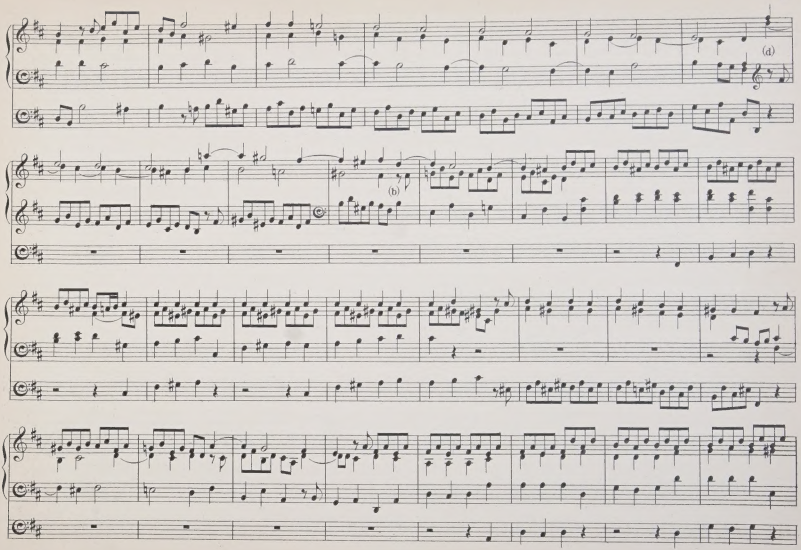

Adagiosissimo.
Presto.
Adagio.
Vivace.
Molto Adagio.
(h)

(h) dim. to 16 & 8 ft. Diaps.

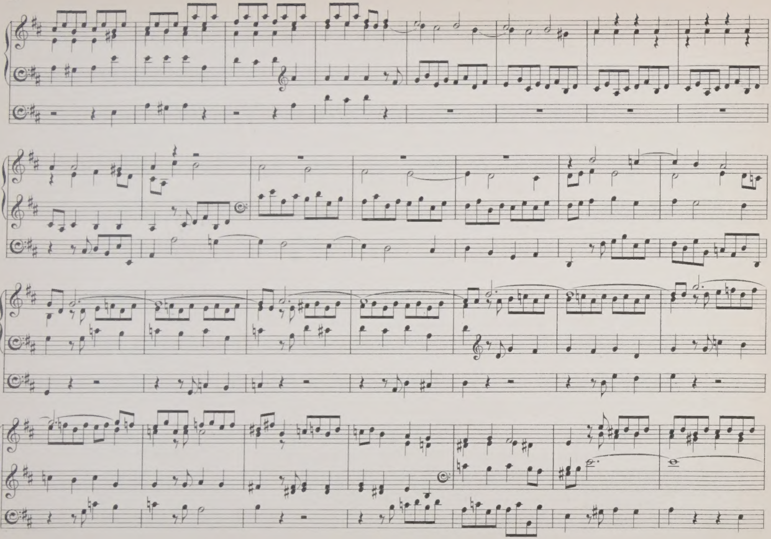
PRELUDE AND FUGUE IN D MAJOR.

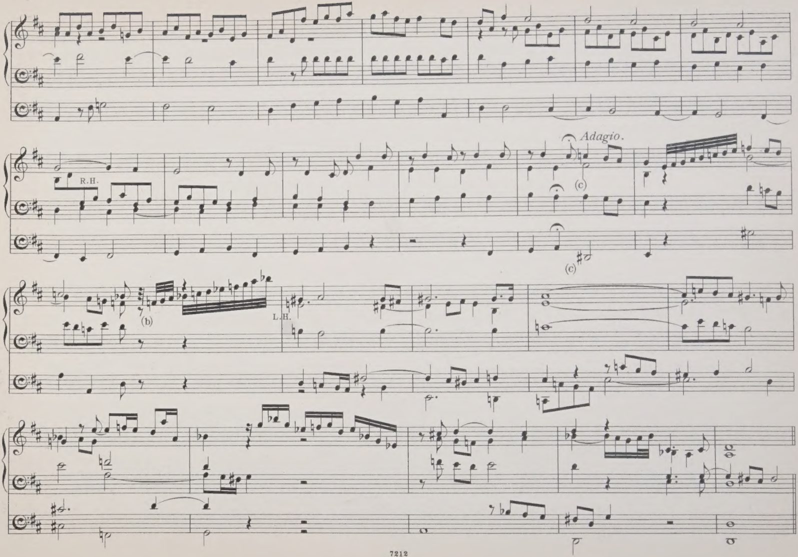

(b)
(a)
(c)
+
3 +
Allabreve.
(b)
(a)

(a) Ped. *f* without reeds. (b) G! to Princ. (c) Full G! & Ped.

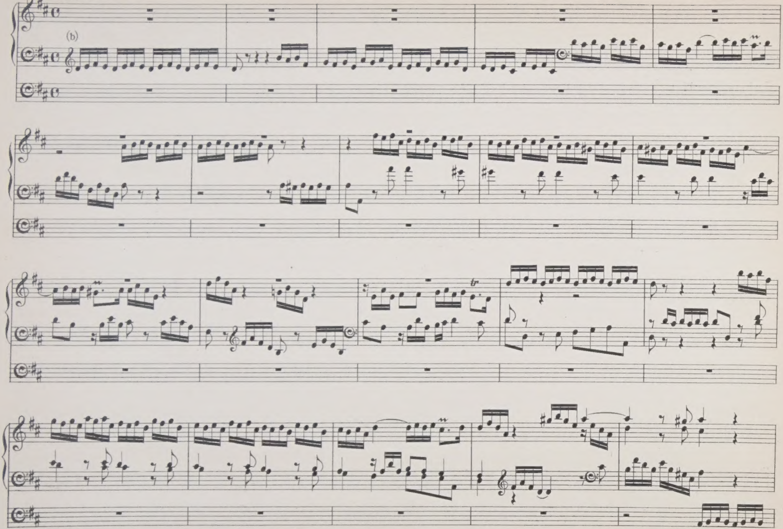


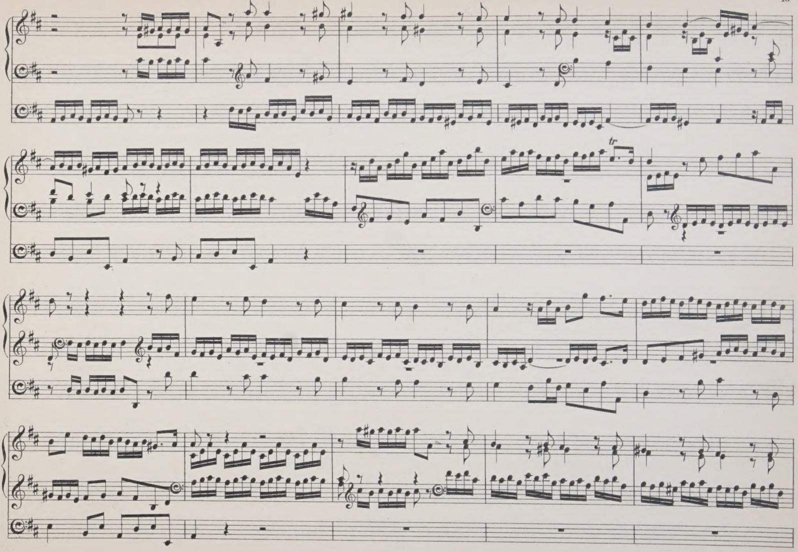
(d) Full Sw.




R.H.
Adagio.
(c)
(c)
(b)
L.H.

FUGUE.

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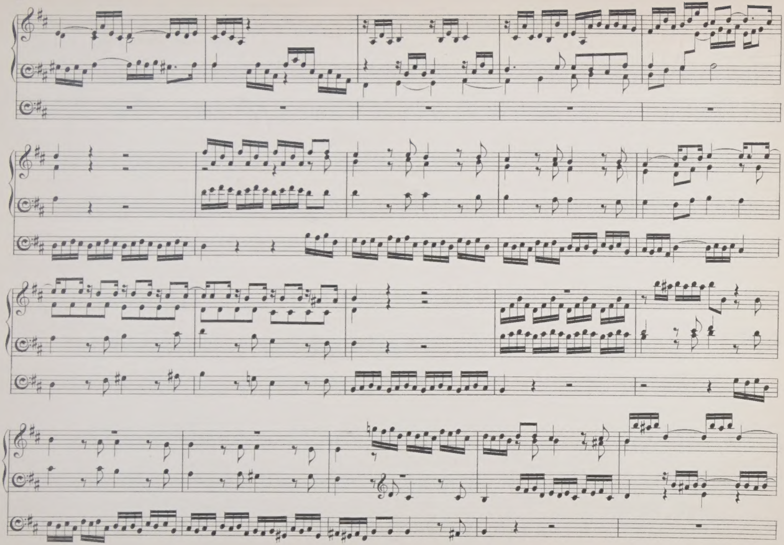

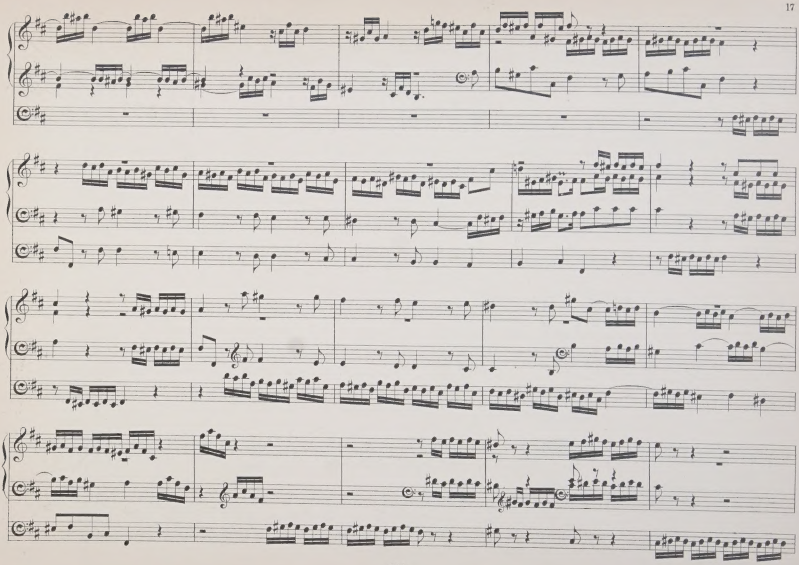

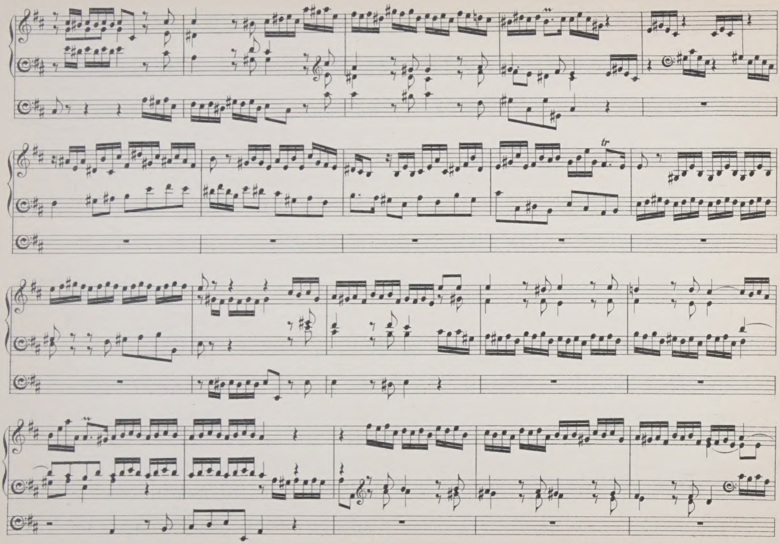
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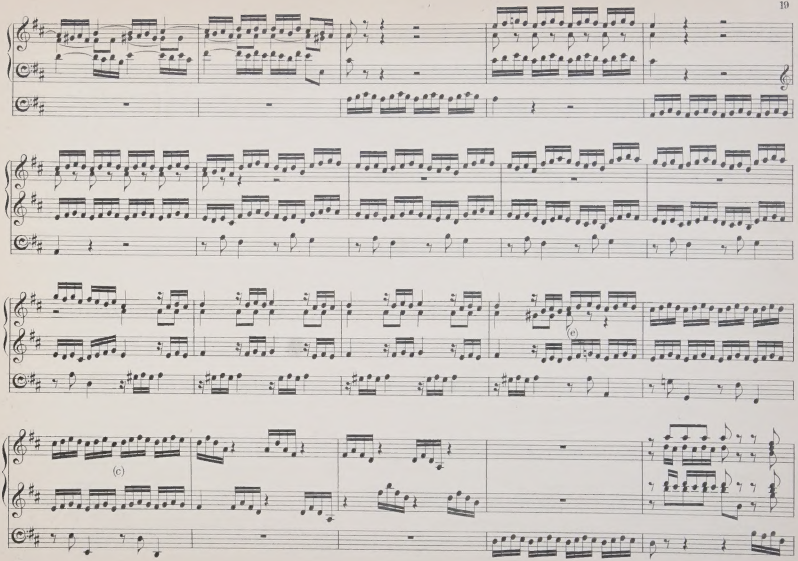
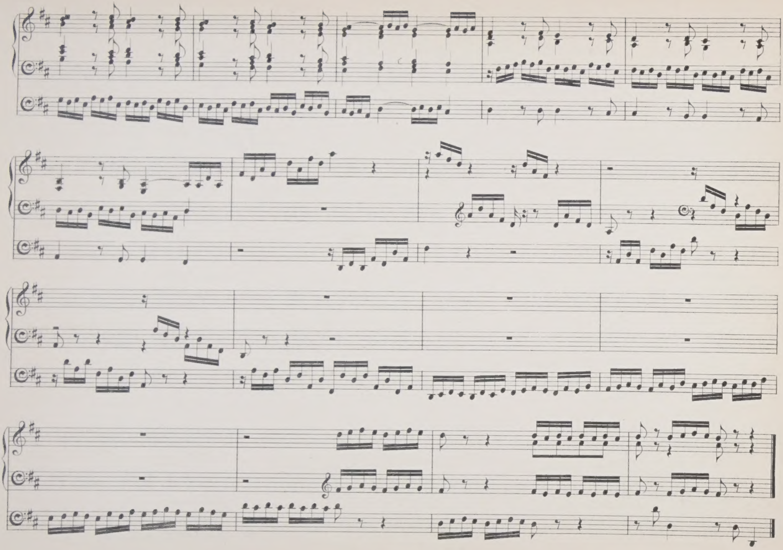
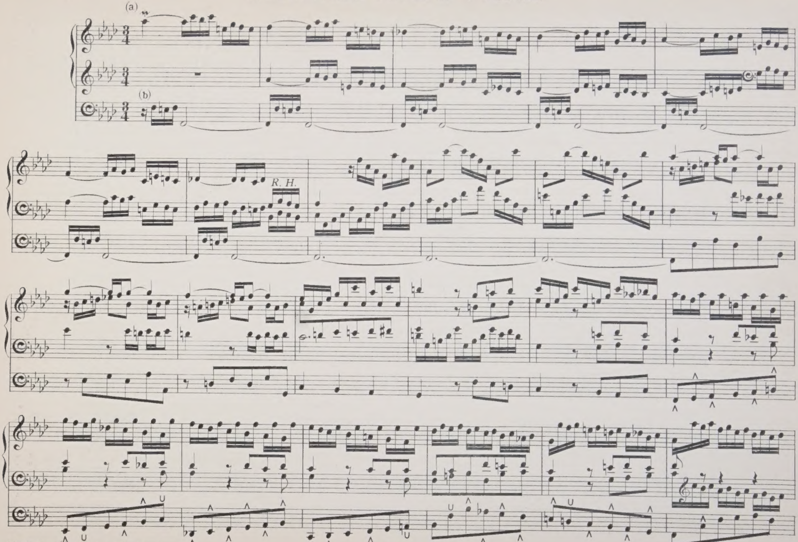


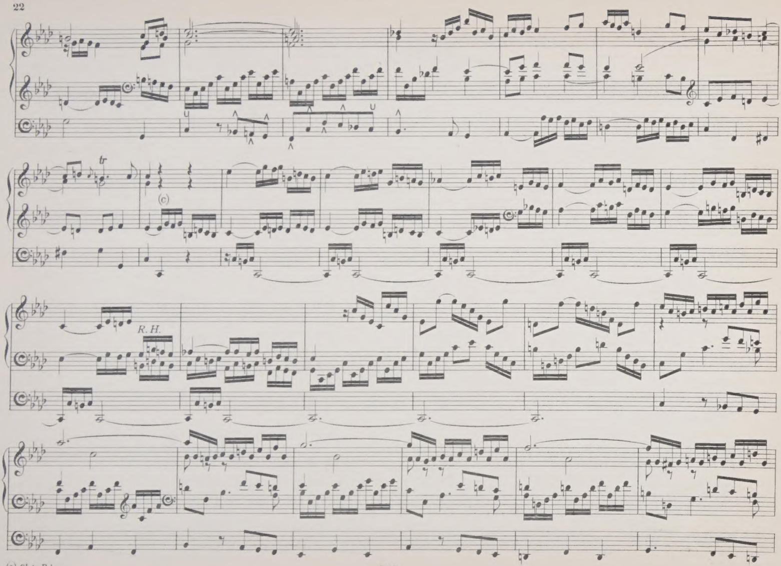
(e) cres. (c) Full Gt & Ped.



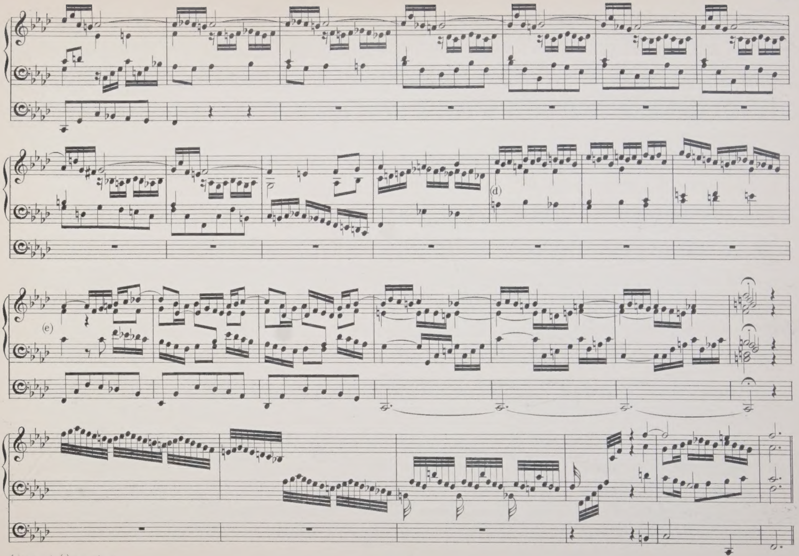
PRELUDE AND FUGUE IN F MINOR.



(a) Gt Diap. (b) Ped. 16 & 8 ft without reeds.

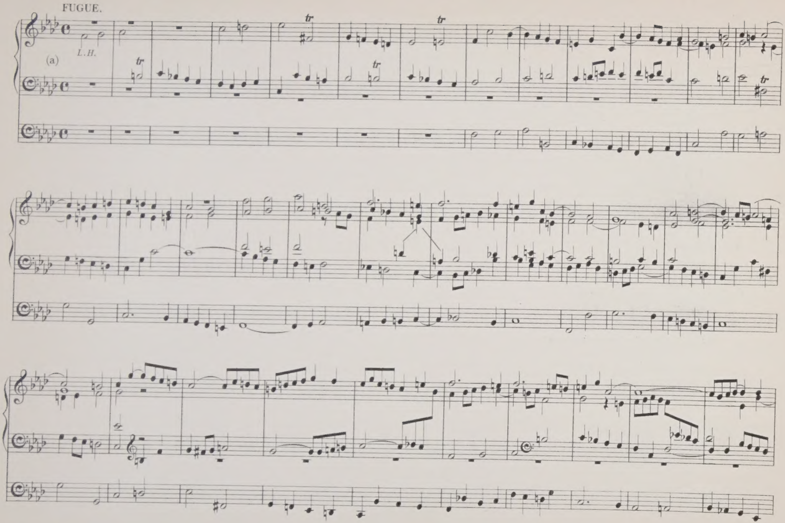


(c) Gt. to Princ.



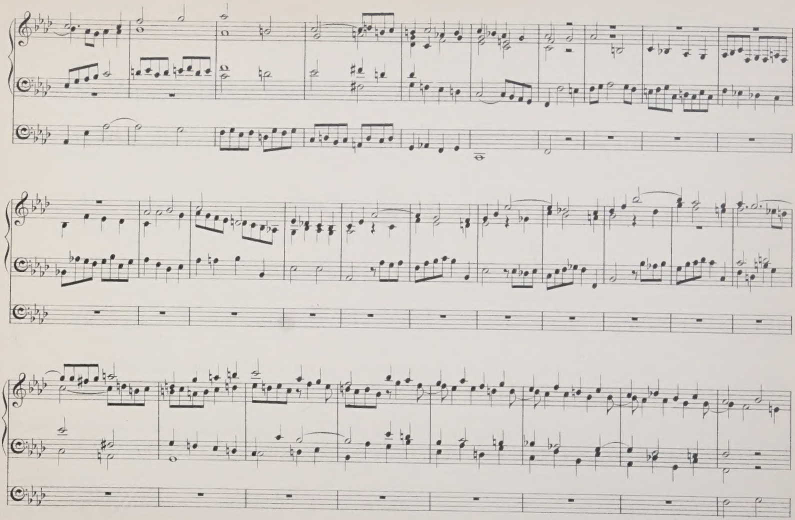
(d) cres. Gt (e) Full Gt & Ped.

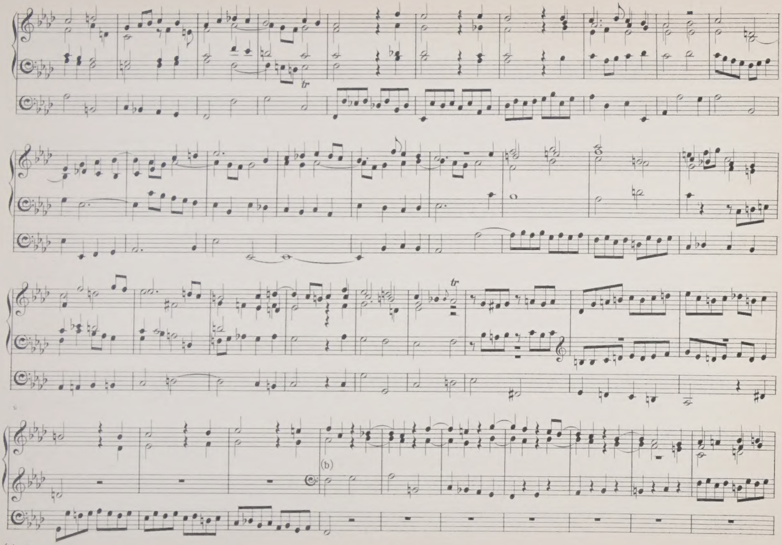
FUGUE.



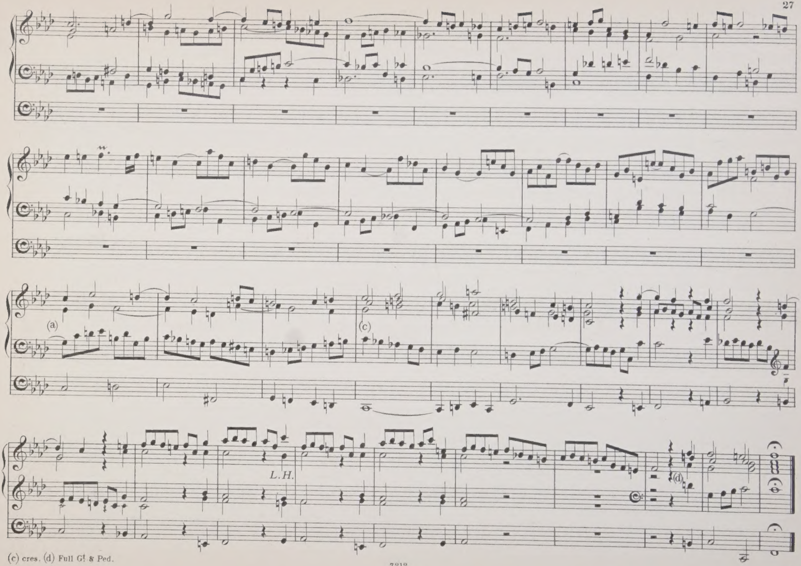
(a)
L.H.
tr
tr
tr
tr
tr
tr

(a) Gt to Princ.





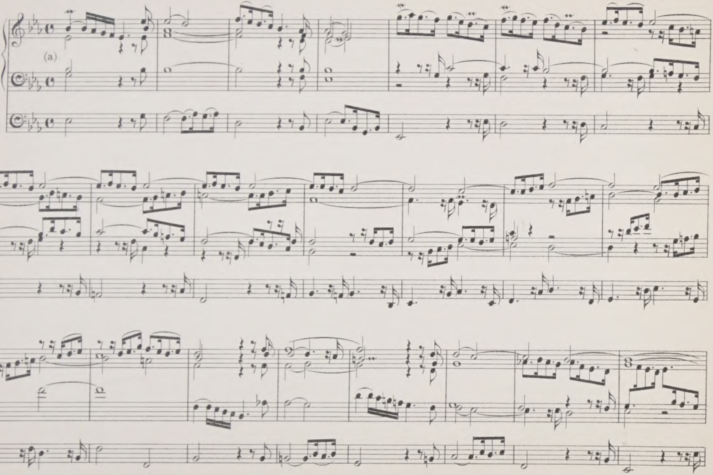
(b) Gt Diap.



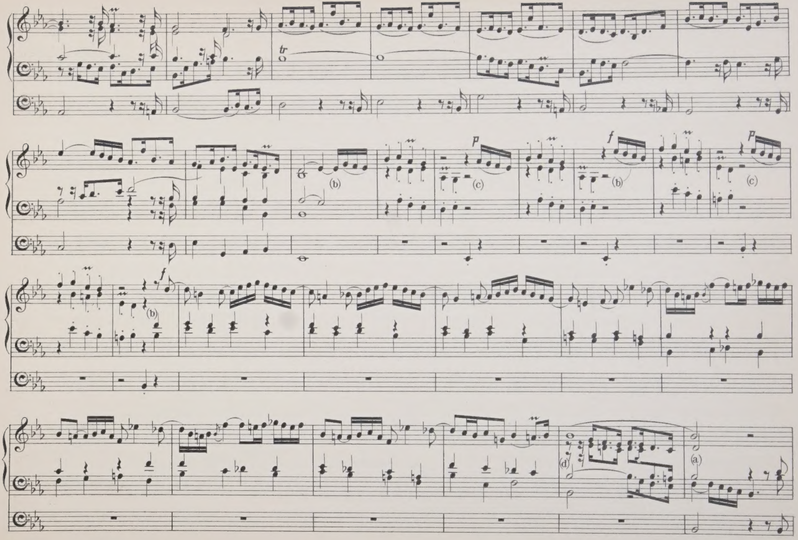
(c) cres. (d) Full Gt & Ped.

PRELUDE AND FUGUE IN E♭ MAJOR.

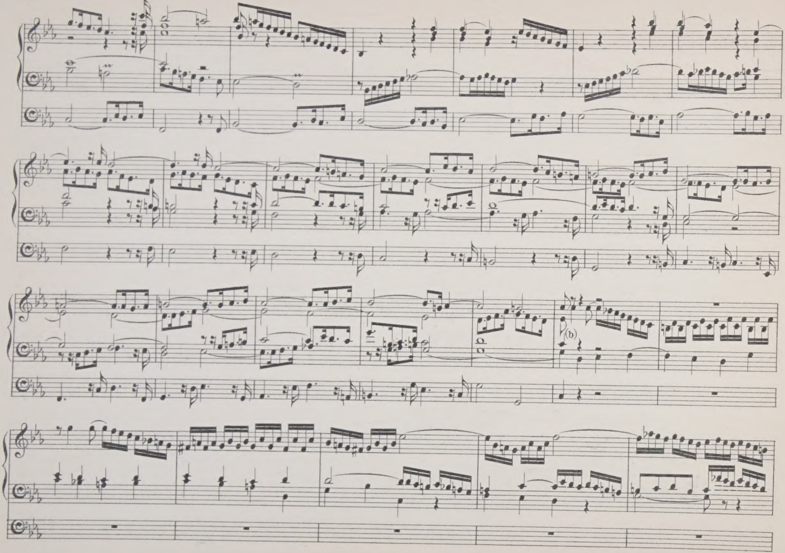
"PRO ORGANO PLENO."

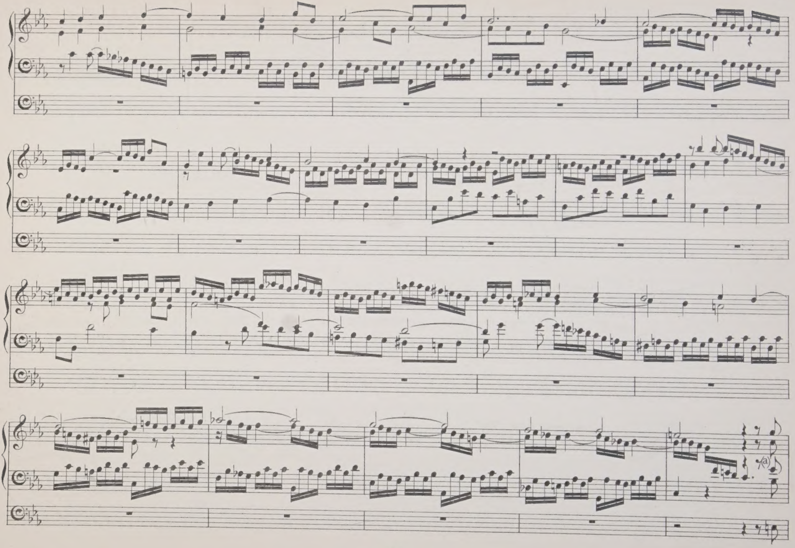


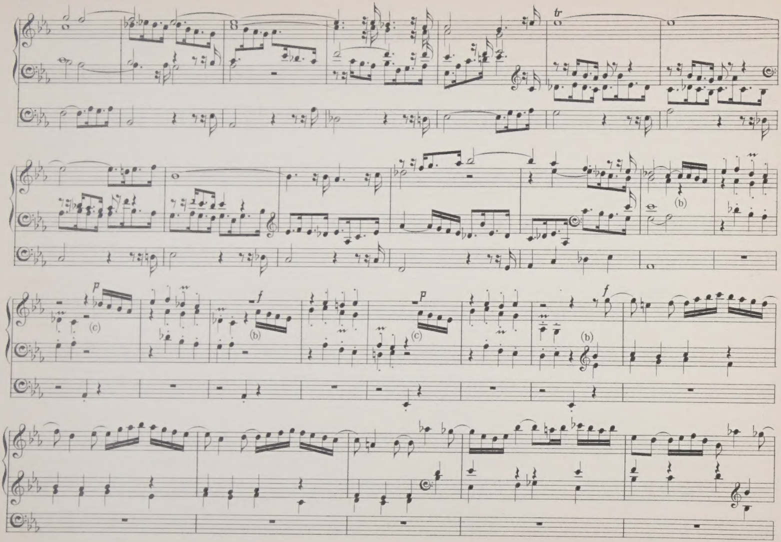
(a) Full G! & Ped.

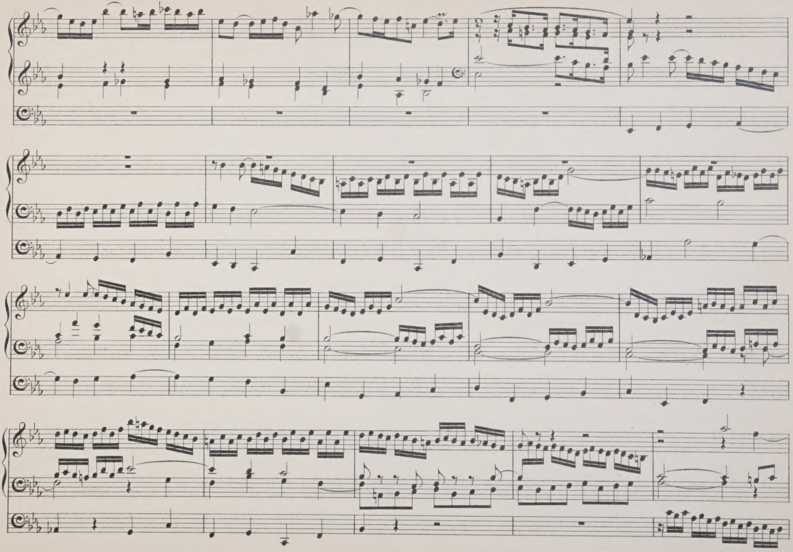

tr
p
(b)
(c)
f
(b)
p
(c)
f
(b)
(d)
(a)

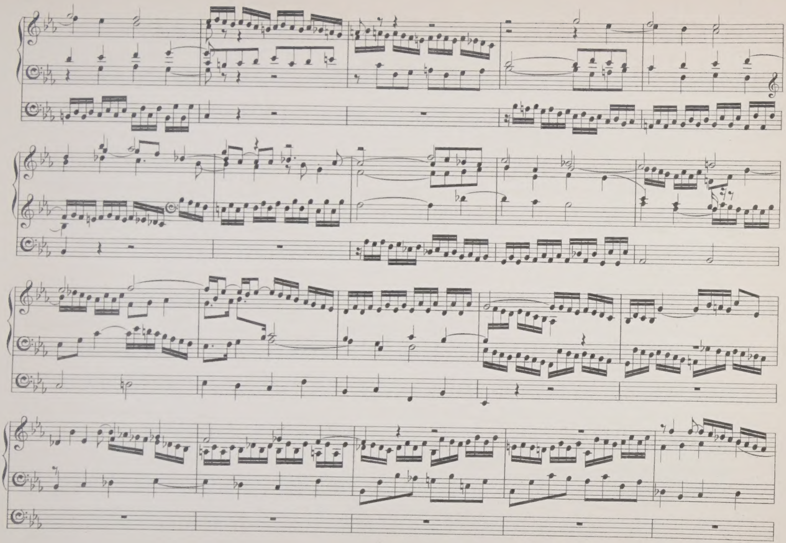
(b) Gt. to Princ. (c) Choir *mf* (d) cres.

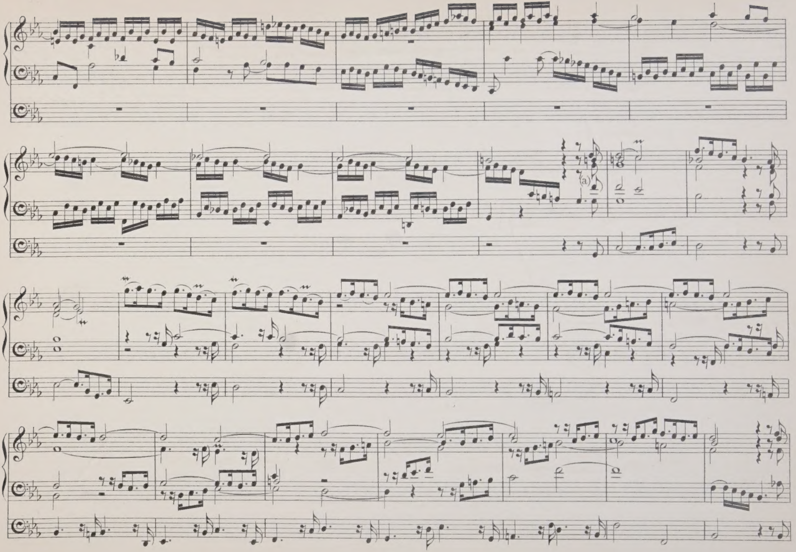

(b)

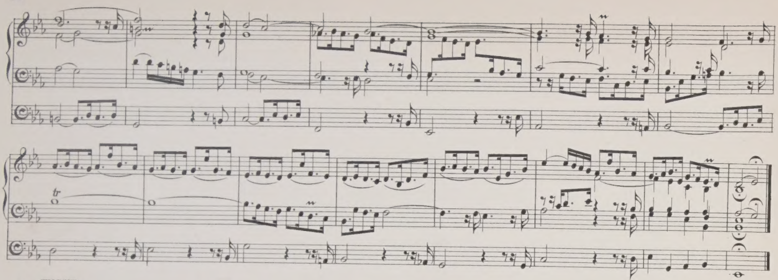

(a)


tr
(b)
p
(c)
f
(b)
p
(c)
f
(b)

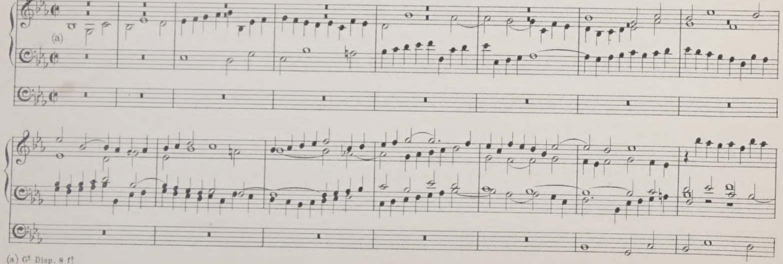




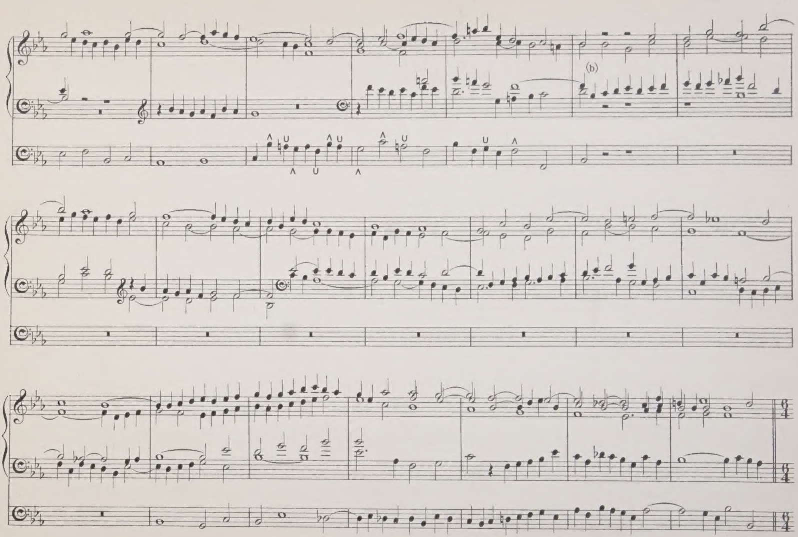

(a)



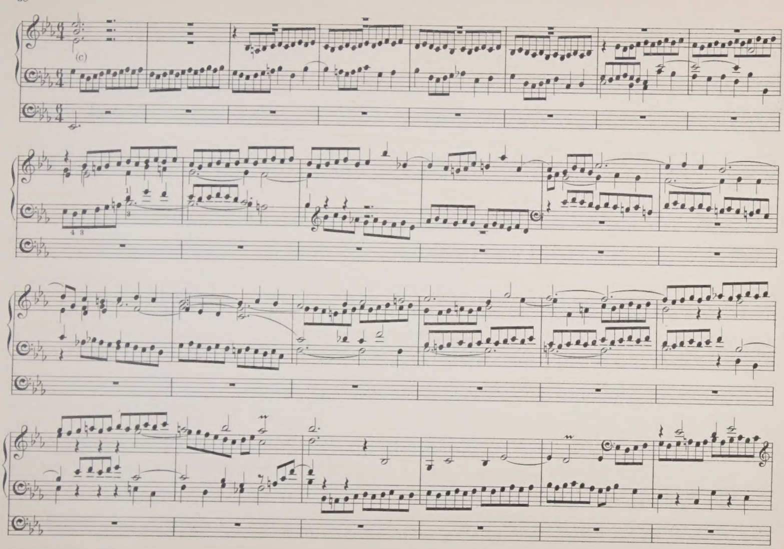
FUGUE.



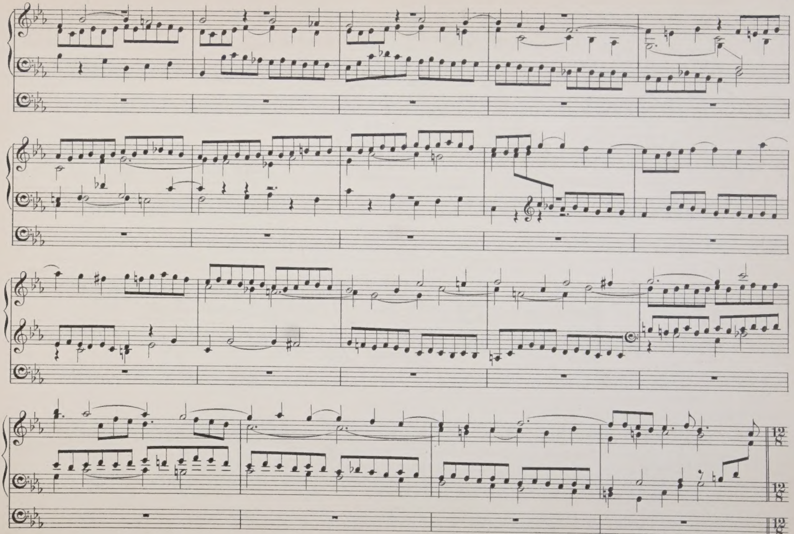
(a) Gt Diap. 8 ft.

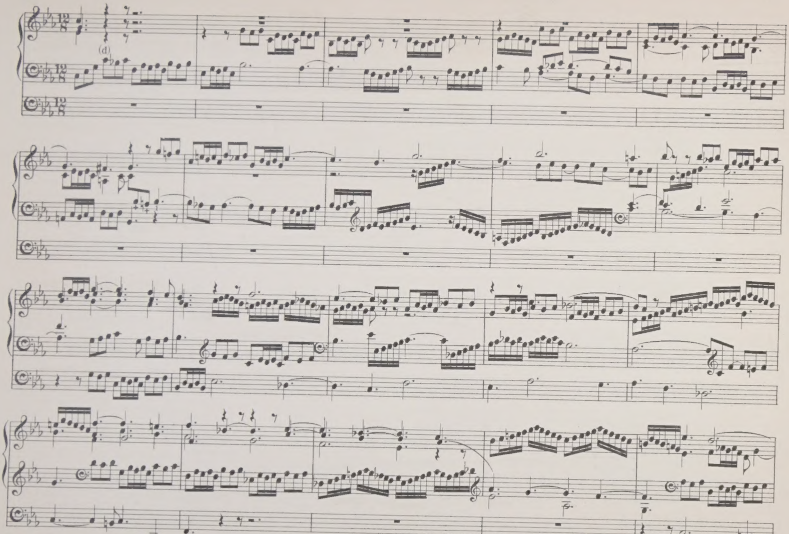


(b) Gt to Princ.

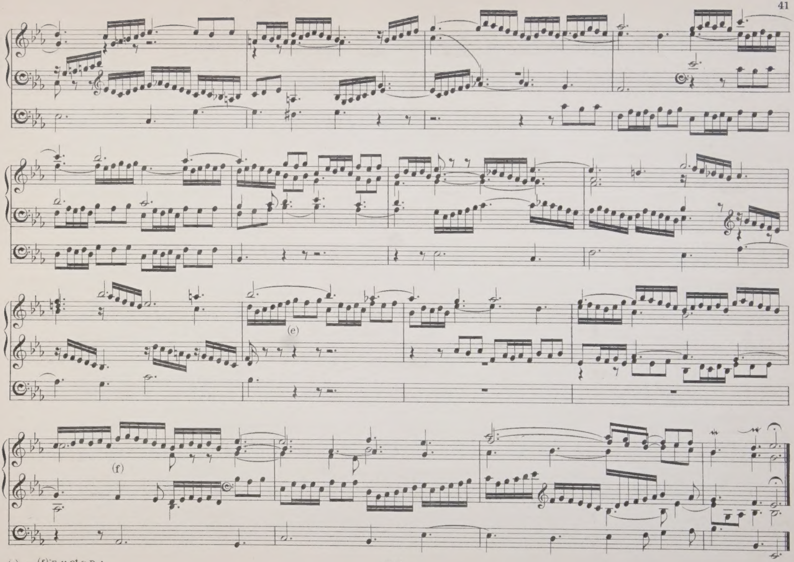


(c) Full Sw. closed.





(d) G! to 15th



(e) cres. (f) Full Gt. & Ped.

Compositions for the Organ

BY

E. SILAS.

	s.	d.
ALLEGRO MODERATO in F	1	0
ANDANTE in D	1	0
PRELUDE in F minor	1	0
ANDANTE in A flat	1	0
FANTASIA in E minor	1	6
PASTORALE in G	1	0
CANZONETTA in E	1	0
ANDANTE in C MELODY in C	1	0
INTRODUCTION and FUGUE in D	1	0
PRELUDE in D FUGUE in C minor	1	0

	s.	d.
MARCH in B flat	1	0
SONATA in F	2	6
MINUETTO in F	1	0
FANTASIA on "St. Ann's" Tune	1	6
MELODY in E minor	1	0
FANTASIA in D minor. Op. 117	2	0
FANTASIA in F minor. Op. 118	2	6
ANTIPHON AND INTERLUDE. Op. 119	1	6
PRELUDE and FUGUE in D minor. Op. 120	1	6
CAPRICCIO. Op. 121	1	6
ELEGY on Themes by Henry Purcell	1	0
GRAND FUNERAL MARCH (Schubert). Arranged	1	0

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DATE DUE SLIP

RETURN JAN 16 '97

F. 255

M 7 B11 B85 1881 BK-1-6
BACH JOHANN SEBASTIAN
1685-1750
THE ORGAN WORKS OF JOHN
39802437 MUSIC

000018324046

M 7 B11 B85 1881 [bk.1-6]
Bach, Johann Sebastian, 1685-
1750.
The organ works of John
39802437 MUSIC